

FEBRUARY  
1954

# The Inland Printer



Profit Sharing Can Make Better Employees  
How to Handle Printing Shop Grievances  
Better Maintenance and Safety Methods  
Letterpress Plus Offset Sparks New Business

*Leading Publication in the World of Offset-Letterpress Printing*



## ways to save money with a modern wide range model 33 Linotype

The 90-channel Wide Range Model 33 Linotype is a real triple-threat. No other machine offers its type range and economy at such a low price.

One modern Model 33 in your composing room can handle—economically and efficiently—three jobs for which you may now be using *more than one* machine.



**It's a Head-Letter Machine**—Model 33 with wide 90-channel magazines lets you keyboard up to normal 24 pt. and larger condensed sizes. Exclusive One-Turn Shift gives faster two-bank headline setting.



**It's an Ad Machine**—The wide 90-channel magazines can carry special price figures and caps for simplified display setting.



**It's a Straight Matter Machine**—Linotype's exclusive Two-Speed Assembler permits the 33 to set straight matter at normal speeds.

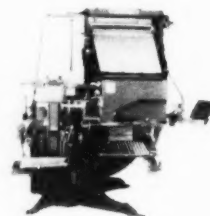
MERGENTHALER

• **LINOTYPE** •

LINOTYPE COMPANY

29 Ryerson Street, Brooklyn 5, N. Y.

Ask your Linotype Production Engineer for the full story on the many money saving features of the 90-channel Model 33. It is also available with 72-channel magazines and with auxiliary magazines.



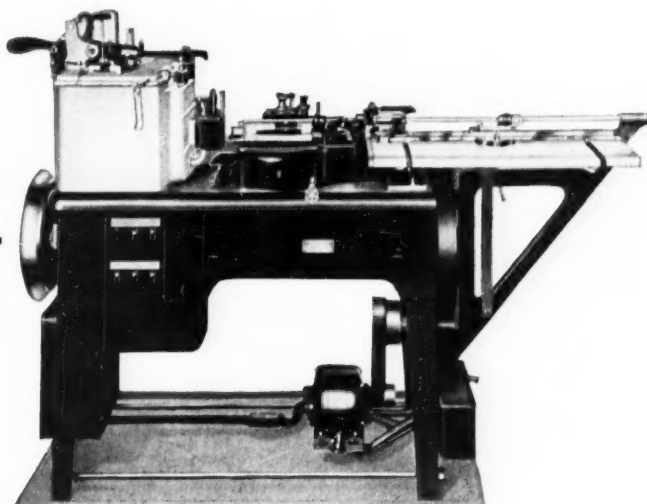
**Agencies:** New York, Boston, Chicago, Dallas, Atlanta, Cleveland, San Francisco, Los Angeles  
**In Canada:** Canadian Linotype Limited, Toronto, Ontario

Set in Linotype Spartan and Caledonia families





Here are aptly illustrated Elrod versatility and its wide range of product—an abundance of leads, slugs, rule border and base material from 1 point to 36 points in thickness—all from a single machine. Simple in design and mechanism, the Elrod consistently delivers an accurate product of high quality that meets exacting modern printing requirements. An Elrod installation in your plant will help to end strip material shortages, with consequent wasteful practices, and assures a continuous supply for most composing room needs. The Elrod is dependable, efficient equipment which has proved itself through the years in hundreds of important printing and publishing plants, to complete satisfaction of the user. Write us for full information as to how the Elrod will help you to lower material production costs and better the output of the composing room in your plant.



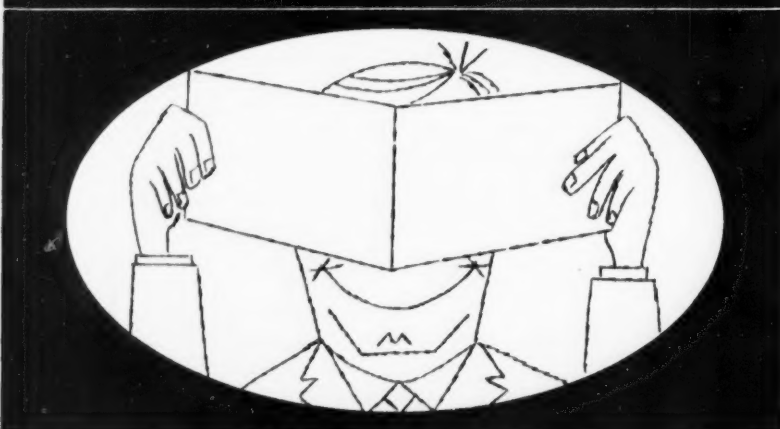
# The Elrod

**Ludlow Typograph Company** 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family



Change  
from this...



to  
this...

PUT THE JOB ON  
**WESTON BOND**

25% RAG CONTENT

The difference between a sour customer and a happy one can easily depend on the paper you use. He judges the job on the look and feel of the paper and the only impression he can get of the time and skill you put into it is what the paper shows him.

WESTON BOND, an all-purpose 25% rag content paper, looks better, prints better and serves

better. What's more, it's easier to handle so that jobs go through smoothly and profitably. And it costs no more!

Weston Bond offers you a complete selection of sizes, weights and colors, plus Weston Opaque Bond, Weston Bond-Litho Finish and envelopes to match with instant sealing flap gum.

**BYRON WESTON COMPANY**

Makers of Papers for Business Records Since 1863  
DALTON, MASSACHUSETTS



FEBRUARY 1954

Vol. 132

No. 5

# The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

## In this issue

• Out of the elementary fact that employees as well as employers like the opportunity to make more money, someone developed the idea of handing back a portion of the profits to the people that helped produce them. Some of the advantages of profit sharing are discussed in the article beginning on page 33, and on the following pages are some details of how such a plan is paying off for Nor Baker, Inc. • For those printers (and there are still a few) who haven't discovered that letterpress plus offset makes an unbeatable profit combination, the dual operations of one small plant are described on page 36. • And for printers whose troubles lie in other directions, Robley Stevens takes up the often delicate subject of employee grievances on page 38, giving some suggestions that should smooth the way for anyone acting as go-between for management and production workers. • To make shop life not only somewhat happier but a good deal safer, Lillian Stemp discusses some of the safety aspects of Work Simplification in her eighth article on that subject, beginning on page 40. • And on page 43 begins a review of post-war developments in those small but indispensable shops operated by the weekly newspaper publishers. • Finally, in addition to the regular monthly features and the Typographic Scoreboard, there is another in the series of articles about operators of private presses—this one dealing with Joseph Low, a man of rare humor and talent—beginning on page 45.

## Next Month

March will be how-to month; articles of this nature, for example, will tell how to avoid register difficulties, how to use pressure-sensitive tapes in graphic arts, how Work Simplification can solve many of your problems, how phone directory ads can increase your business; plus many other helpful articles and how-to departments.

## Manuscripts

The Inland Printer will accept manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

## Subscription Rates

For the United States: one year, \$5; two years, \$8. three years, \$10. single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to The Inland Printer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Long Prairie, Minn.



Member Associated Business Papers



Member Audit Bureau of Circulations





King Cotton says:

# "LESS WORK with BETTER RESULTS

in keeping your records"



NO MAN can do good work with poor tools, and this is surely true of business forms of all kinds. The least expensive part of keeping adequate records is the paper and card they're on. Anyone who works on paper needs in it these qualities: smooth writing surface, low light reflectance, no smudging or running of ink, uniformity from piece to piece, erasability, long wear and toughness that can come only in paper made with *new*, long, strong cotton fibers.

In these days of government supervision and inspection of record-keeping, literally thousands of records must be kept *permanently*. They'll take the wear and tear, and stand up for the years *only* if they're on long-lasting, hard-wearing cotton fiber paper or card.

Parsons offers nine different qualities and types of ledger paper and index-bristol, and they'll handle any record-keeping job you need on paper. They're in a wide variety of sizes, so what you need will cut economically. Their many colors offer the economy and convenience of color-control. Many weights and strengths provide just what you need for each record job.

## FREE, HELPFUL BOOKLET

Do you know how long various types of records should be kept? Would you like to know how to *organize* a basic records program and what quality of paper should be used for various types of records, depending on how much use they get and how long they should be kept? This booklet also tells how to buy forms economically. Send for your free copy today.

## PARSONS PAPER C O M P A N Y

Over 100 Years in Holyoke, Massachusetts

## COMPLETE LEDGER and INDEX-BRISTOL LINE

The adjoining advertisement is reaching nearly three quarters of a million business executives and professional men, including treasurers, controllers, accountants, office managers and book-keepers. Here are the nine types of ledger and index-bristol mentioned:

**Scotch Linen Ledger**, finest extra quality, made with 100% *new white* cotton and linen fibers. Available in white, buff and blue, and in five weights.

**Parsons Linen Ledger**, 100% *new* cotton fibers, is available in white and buff and in four weights.

**Parsons Index**, the corresponding card stock, is 100% *new* cotton fibers, in four weights and in white, buff, blue, salmon, ecru and green. Like *all* Parsons index-bristols, it is a *solid sheet*, not pasted together, so it cannot split.

**Defendum Ledger and Mercantile Record**, both 75% *new* cotton fibers, are available in four weights and in white, buff, blue, and green-white — the tint that's easier to work on.

**Durable Ledger**, 50% *new* cotton fibers is available in four weights and in white and buff.

**Mechano Form Ledger** is one of America's most popular semi-permanent record papers. Made with 50% *new* cotton fibers in four weights and in white, buff, blue, pink, salmon, green, and green-white. Especially made for mechanical accounting equipment.

**Mechano Form Index and Arkon Index** match the two ledgers above with 50% *new* cotton fibers. Four weights and in white, green-white, buff, blue, ecru, salmon, pink and green.

**Crest Ledger**, 25% *new* cotton fibers, is in four weights and in white, buff, blue, green, pink and salmon.

**Crest Index**, the matching quality, is in four weights and in white, buff, blue, ecru, salmon, and green-white.

All these ledgers and index-bristols are available in a wide variety of sizes so that forms of practically any size will cut economically.

## NEW VALUABLE BOOKLET

If you and your customers have not seen the new and valuable booklet described in the adjoining advertisement, ask your nearby Parsons dealer for a copy, or send the coupon direct to Holyoke.

### PARSONS PAPER COMPANY

DEPARTMENT 8B, HOLYOKE, MASSACHUSETTS

Please mail me, without cost or obligation, your new booklet on records systems and retention and getting the right paper or card for various kinds of records. It's called "How to Get What You Need in Record-Keeping Papers and Index Cards".

Name .....  
(PLEASE PRINT)

Organization or Company .....

Street .....

City or Town .....

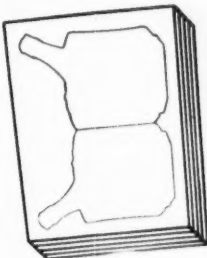


© PP CO 1954

**A Really  
Complete  
DIE MAKING  
SERVICE!**

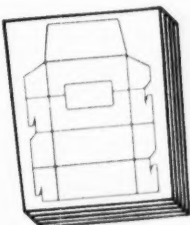
Dies—that are tough & hard—last longer.  
Dies—that are Accurate & level — require less  
make-ready  
Dies—that reflect our understanding of your prob-  
lem (no errors on our part & we often  
"spot" yours).  
Jackets—good dies & good jackets—get top results.

**ACCURATE  
STEEL RULE  
CUTTING DIES**



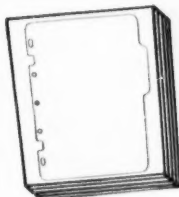
**SAME DAY SERVICE**

**ACCURATE  
CUTTING &  
CREASING DIES**



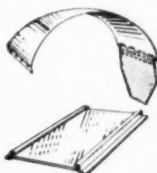
**SAME DAY SERVICE**

**ACCURATE  
Perforating &  
Punching Dies  
(Steel Rule)**



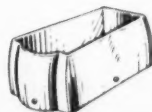
**SAME DAY SERVICE**

**ACCURATE  
DIE CUTTING JACKETS  
(For temporary conversion of  
your cylinder or platen printing  
press into a die cutting press)**



**SAME DAY SERVICE**

**ACCURATE  
HIGH LABEL DIES**



**2-3 DAY SERVICE**



**ACCURATE®**

STEEL RULE DIE MANUFACTURERS

22-24 WEST 21 STREET • NEW YORK 10, N. Y. • CHelsea 2-0860-1

Intelligent Service to the Printing Industry for Over 22 Years

Prominent Users of Strathmore Letterhead Papers: No. 109 of a Series



*"La Fortaleza" ... residence of the Hon. Luis Muñoz-Marín, first elected governor of Puerto Rico, was begun in 1533. Since 1639 it has been the official home of the governors of the island.*



*For an ancient culture...  
new economic freedom!*

To the people of Puerto Rico, whose ancestors came from the land of Cervantes and Lope De Vega, the twentieth century has brought a new determination...a will to live and work together for the well-being of all.

Puerto Rico, today, guided by a government to which it has been giving its votes since 1940, is transformed into an island that looks forward to its future with great hope and confidence.

By the introduction of modern methods and techniques of production...by encouraging continental investors through a liberal tax policy and a trained labor force...by broadening the commercial land uses of its agricultural pattern... the government is gradually realizing its ambitions to bring a higher standard of living to all Puerto Ricans.

*Strathmore is proud to have one of its letterhead papers chosen for the executive correspondence of the government of the Commonwealth of Puerto Rico.*

*Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.*

**STRATHMORE**  
MAKERS OF FINE PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

## Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

*This series appears in:*



**TIME**



**NEWSWEEK**



**BUSINESS WEEK**



**PRINTERS' INK**



**ADVERTISING AGE**



**SALES MANAGEMENT**



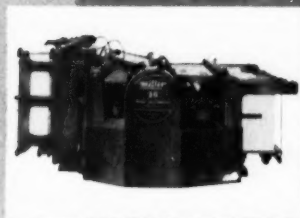
**PURCHASING**



MILLER 19 x 25 SG LETTERPRESS

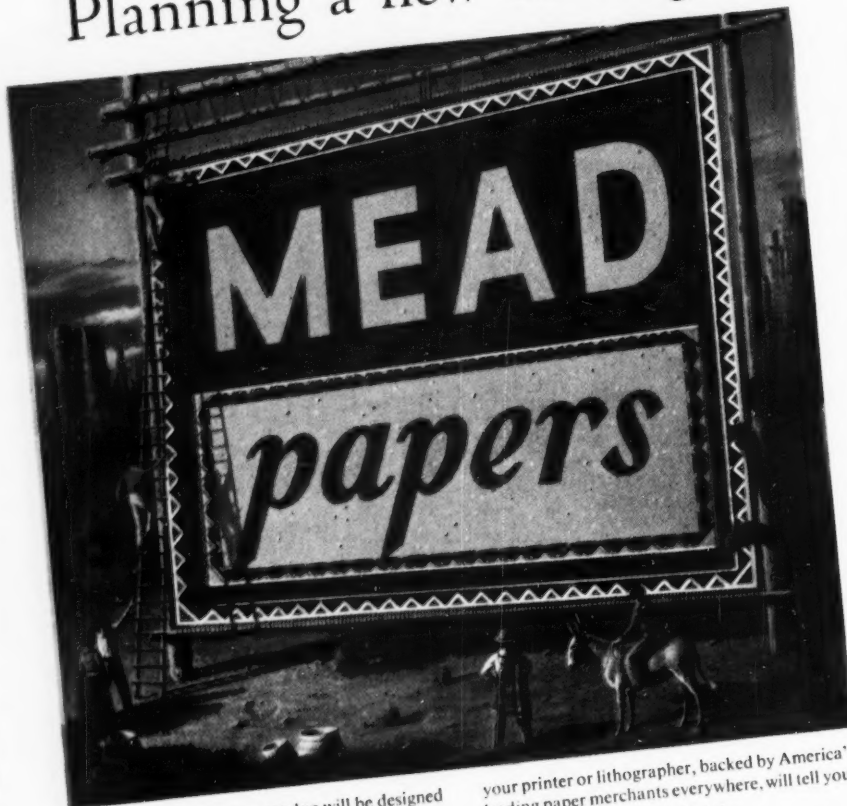
# HEAVY STURDY

BUILT TO BE USED - AND TO LAST



MILLER PRINTING MACHINERY CO.

## Planning a new catalog?



Whatever products your catalog will be designed to sell, it will be, itself, a product of *paper*. So start right there. Choose a paper that will do justice to the reproductions of the products it must sell, and thus increase your chances of making people buy. For the best by letterpress, insist upon **BLACK & WHITE ENAMEL**, the aristocrat of glossy coated. For tops by offset, specify **MOISTURE OFFSET**. These are only two of many Mead Papers which include covers in a wide range of colors. Mead Papers mean business, as

your printer or lithographer, backed by America's leading paper merchants everywhere, will tell you.

**BETTER IMPRESSIONS**, a colorful quarterly now in its fourteenth year, shows Mead Papers at work. Called "the most stimulating paper demonstrator ever produced," each issue is chock-full of ideas. If you are an advertiser or a creator or producer of advertising of any sort, a complimentary copy will be mailed to you in exchange for your request on your business letterhead.



**THE MEAD CORPORATION** "Paper Makers to America"  
Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta

This advertisement in full-color in *Time* and *Business Week* helps you.

**MEAD PAPERS** mean business...for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers—the line and the trade-mark—unforgettable in the minds of those who buy and specify is the job being done through national advertising. Remember...Mead Papers mean business for you! **THE MEAD CORPORATION**, "Paper Makers to America."

**...SPEED...**



**IMPORTANT IN PRINTING TOO!**

Flashing through the sky at more than 700 mph., today's super jets have come a long way since that memorable day when Orville Wright piloted the first heavier-than-air machine at Kitty Hawk. Printing has also progressed in that important race against time. One of the greatest of these time-saving devices is the Challenge Hi-Speed Quoin.

As a result, only two quoins are required to lock up forms that usually take from four to eight ordinary quoins. And because the Challenge Hi-Speed Quoin is a self-contained unit, there are no loose parts to worry about. No reglets either. Expansion is direct and powerful. All in all, it adds up to a 70% to 80% savings in your lock up time!

**Challenge HI-SPEED QUOINS**

Made in seven sizes.  
Write for complete details, today.

**THE CHALLENGE MACHINERY COMPANY**

Office, Factories, and Show Room:  
**GRAND HAVEN, MICHIGAN**



TRADE-MARK ®

753

Over 50 Years in Service of the Graphic Arts  
**DEALERS IN ALL PRINCIPAL CITIES**



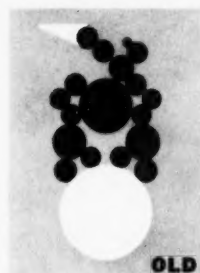


## Patent No. 2-448-975 is a New Inker...

Until recently, almost all offset presses were equipped with some variation of the conventional, storage-drum type of inker.

The first basically-different inking system in decades is the new multi-roll inker on all Harris offset presses. A long period of litho shop testing has proved this inker, with its unique arrangement of rollers, to be superior.

How? In a lot of ways to a lot of people:



The entire inking system, and particularly the long train of small-diameter rollers, puts greater control of print into the hands of the pressman. He can maintain uniform color from gripper edge to tail of sheet. He can get the "sock" of a heavy solid if the job requires it.



### Which profits the superintendent . . .

For the production-minded boss, this inker has largely overcome certain old-time bugbears of lithography. The heaviest ink flow is next to the dampeners and successfully combats the emulsification problem. Balanced distribution of ink to the plate has practically eliminated ghosting and one-turn roller streak.

### And the owner . . .

It is innovations such as this Harris inker which trim a plant owner's costs and *still* give him better quality to sell. Investment in a piece of equipment with a distinct competitive advantage helps to determine how much his profit will amount to.

### To say nothing of the ketchup-maker

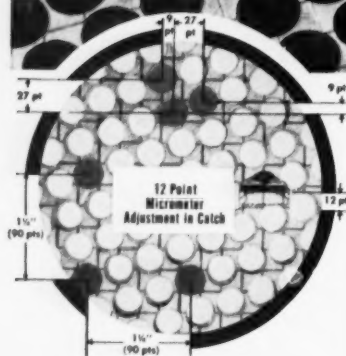
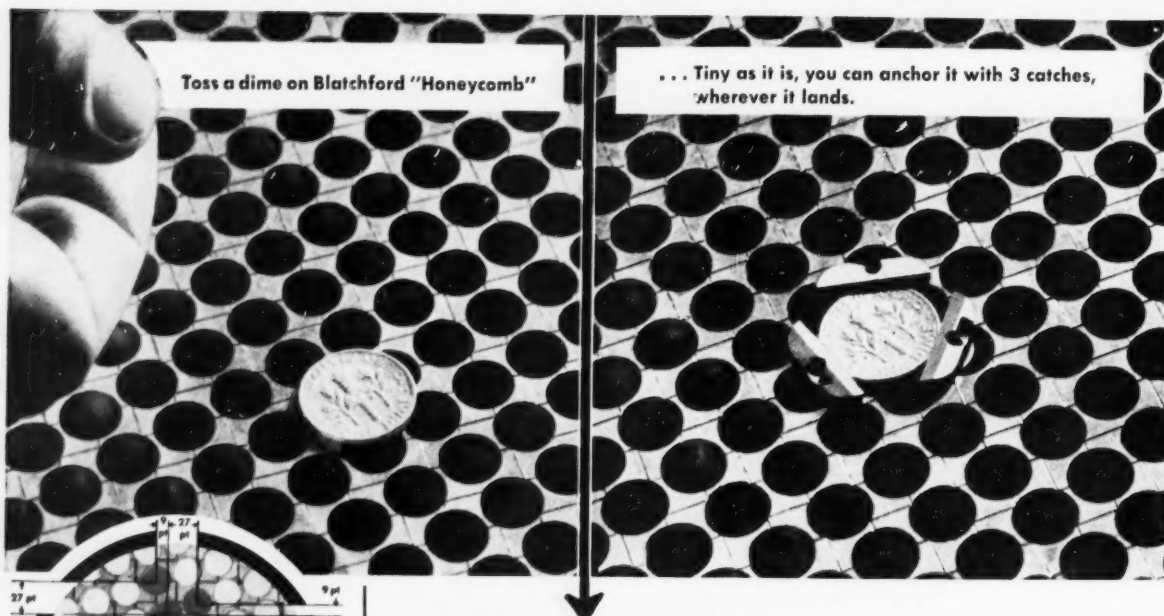
Color match from sheet to sheet is especially important on a 24-sheet poster or a label job. But good print quality, plus economy, is what the advertiser always buys. He goes to the shop that can deliver both. Successful competition is made up of just such factors.

✓       ✓       ✓

The graphic arts profit everyone, and our part in this dynamic industry includes the design and manufacture of offset lithographic presses, rotary letterpresses, power paper cutters, continuous book trimmers, sheet collating machines, multiple-spindle paper drills, litho-chemicals, and other fine graphic arts equipment. Consult Harris-Seybold in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

## HARRIS-SEYBOLD

*fine graphic arts equipment . . . for everybody's profit*



#### Two Blatchford Features that Speed Rough make-up

1. **Squaring lines**, 18 points ( $\frac{1}{4}$ " ) apart, run in both directions. They help you spot and align plates quickly.
2. **Point set-off of holes**. Whenever you move a catch from one hole to another you move the plate a definite number of points (see above). A "micrometer" feature in the catch itself gives the fine adjustment needed for exact final register.

#### Here's a New Blatchford Time- and Money-Saver!

It's Plate Backing Sheet. Use it to make original plates "base-high" for press runs that don't require making electros. Plate Backing Sheet is regular Blatchford electrotpe metal rolled to standard back-up thicknesses. It is applied easily right in your own shop. No need to send plates out.

Send today for information on this new Blatchford time- and money-saver.



## Proof

...you can quickly spot plates wherever you like on

### Blatchford "Honeycomb" Base

...and

### Save Make-up Time and Money

You may never have to use a dime-sized plate.

But you can see the proof that spotting and locking even the smallest plates on Blatchford "Honeycomb" is easy.

The Blatchford pattern makes it easy ... whether plates are tiny ... or large ... or odd-shaped. You can anchor small, unbeveled plates, for example, on all four sides, yet hold margins as tight as 9 points. When it comes to rules, you get perfect alignment...even at an angle. Plates that are difficult to mount on any other base are easily anchored on Blatchford.

Preliminary lock-up moves fast, too. In every square foot of the "Honeycomb" you have 864 anchor holes.

Anchoring holes are right where they should be.

For final register there is a tiny "micrometer" built into every catch. By turning the locking key  $\frac{1}{4}$  turn, you shift the plate one point. Three full turns, 12 points of micrometer adjustment, are available before you have to move the catch to another hole.

These are the features of Blatchford "Honeycomb" Base that are saving make-up time and money in hundreds of shops. They'll save time and money in your shop, too ... not only in form make-up but in long, steady press runs as well. To get the whole story, write our nearest office for free Blatchford Base booklet. Write your address plainly.

BLATCHFORD DIVISION • NATIONAL LEAD COMPANY  
Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern  
U. S. and New England: E. W. Blatchford Co., New York  
City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles,  
Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.

## Blatchford Base

Magnesium or Standard Metal

\*Reg. U. S. Pat. Off.







MELMAC DINNERWARE—PHOTOGRAPH COURTESY  
AMERICAN CYANAMID COMPANY

### Plastics set the pace for modern living

Through the medium of miracle synthetics, the nation's Chemical Industry has infused new beauty, convenience and economy into every phase of modern living. And, by capturing in precision detail the kaleidoscopic color and brilliance of this vast world of plastic products, Oxford Papers are consistently proving fit foundation for pages that sell.



# Oxford Papers

*Help Build Sales*

For your next offset job

Specify

**OXFORD**

MIAMI PAPER COMPANY



*Wescar Satin Plate Offset*

**OXFORD PAPER COMPANY**

RUMFORD, MAINE • WEST CARROLLTON, OHIO

WESCAR SATIN PLATE OFFSET is manufactured in a new, improved bright white shade. Its satin finish is particularly suited to the reproduction of halftones and color work by offset lithography. The soft, pleasing results in clear detail highly recommend this grade for a wide variety of jobs.

IT PAYS TO ASK FOR — AND USE THESE FINE  
OXFORD AND OXFORD MIAMI PAPERS

**COATED PAPERS**

Polar Superfine Enamel  
Maineflex Enamel  
Maineflex Enamel Cover  
Maineflex Enamel, Coated One Side  
Mainefold Enamel  
Mainefold Enamel Cover  
North Star Dull Enamel  
Seal Enamel  
Engratone Coated  
Coated Publication Text

**UNCOATED PAPERS**

Carfax English Finish  
Carfax Super  
Carfax Eggshell  
Wescar Offset  
Wescar Satin Plate Offset  
Wescar Gloss Plate Offset  
English Finish Litho  
Super Litho  
Duplex Label

**Nation-wide Service  
Through Oxford Merchants**

Albany, N. Y. . . . . W. H. Smith Paper Corp.  
Atlanta, Ga. . . . . Wyant & Sons Paper Co.  
Augusta, Maine . . . . . Carter, Rice & Co., Corp.  
Baltimore, Md. . . . . The Mudge Paper Co.  
Bethlehem, Pa. . . . . Wilcox-Walter-Furlong Paper Co.  
Boise, Idaho . . . . . Blake, Moffitt & Towne  
Boston, Mass. . . . . Carter, Rice & Co. Corp.  
Buffalo, N. Y. . . . . Storrs & Bement Co.  
Charlotte, N. C. . . . . Franklin-Cowan Paper Co.  
Chattanooga, Tenn. . . . . Caskie Paper Co., Inc.  
Chicago, Ill. . . . . The Charlotte Paper Co.  
Cincinnati, Ohio . . . . . Bond-Sanders Paper Co.  
Cleveland, Ohio . . . . . Birmingham & Prosser Co.  
Columbus, Ohio . . . . . Bradner, Smith & Co.  
Dayton, Ohio . . . . . Marquette Paper Corporation  
Des Moines, Iowa . . . . . The Whitaker Paper Co.  
Detroit, Mich. . . . . The Johnston Paper Co.  
Fresno, Calif. . . . . The Whitaker Paper Co.  
Hartford, Conn. . . . . The Cleveland Paper Co.  
Indianapolis, Ind. . . . . Scioto Paper Co.  
Jacksonville, Fla. . . . . Cincinnati Cordage & Paper Co.  
Kalamazoo, Mich. . . . . The Whitaker Paper Co.  
Kansas City, Mo. . . . . Birmingham & Prosser Co.  
Knoxville, Tenn. . . . . Choze Stevens Paper Co.  
Lincoln, Neb. . . . . Blake, Moffitt & Towne  
Little Rock, Ark. . . . . Green & Low Paper Co., Inc.  
Long Beach, Calif. . . . . Storrs & Bement Co.  
Los Angeles, Calif. . . . . MacCollum Paper Co.  
Louisville, Ky. . . . . Jacksonville Paper Co.  
Lynchburg, Va. . . . . Birmingham & Prosser Co.  
Manchester, N. H. . . . . Birmingham & Prosser Co.  
Memphis, Tenn. . . . . Louisville Paper Co.  
Miami, Fla. . . . . Everglades Paper Co.  
Milwaukee, Wis. . . . . Allman-Christiansen Paper Co.  
Minneapolis, Minn. . . . . Sensenbrenner Paper Co.  
Nashville, Tenn. . . . . Wilcox-Mosher-Leffholm Co.  
Newark, N. J. . . . . Bond-Sanders Paper Co.  
New Haven, Conn. . . . . Bulkley, Duntun & Co., Inc.  
New York, N. Y. . . . . Bulkley, Duntun & Co., Inc.  
Oakland, Calif. . . . . Bulkley, Duntun & Co., Inc.  
Omaha, Neb. . . . . Miller & Wright Paper Co.  
Philadelphia, Pa. . . . . The Whitaker Paper Co.  
Phoenix, Ariz. . . . . Blake, Moffitt & Towne  
Pittsburgh, Pa. . . . . Western Newspaper Union  
Portland, Maine . . . . . Roach Paper Co.  
Portland, Oregon . . . . . Blake, Moffitt & Towne  
Providence, R. I. . . . . Carter, Rice & Co. Corp.  
Richmond, Va. . . . . Cauthorne Paper Co.  
Rochester, N. Y. . . . . Genesee Valley Paper Co.  
Sacramento, Calif. . . . . Blake, Moffitt & Towne  
St. Louis, Mo. . . . . Birmingham & Prosser Co.  
San Bernardino, Calif. . . . . Shaughnessy-Kniep-Hawe Paper Co.  
Salt Lake City, Utah . . . . . Tobey Fine Papers, Inc.  
San Diego, Calif. . . . . Blake, Moffitt & Towne  
San Francisco, Calif. . . . . Blake, Moffitt & Towne  
San Jose, Calif. . . . . Blake, Moffitt & Towne  
Seattle, Wash. . . . . Blake, Moffitt & Towne  
Sioux City, Iowa . . . . . Western Newspaper Union  
Spokane, Wash. . . . . Blake, Moffitt & Towne  
Springfield, Mass. . . . . Bulkley, Duntun & Co.  
Stockton, Calif. . . . . (Div. of Carter, Rice & Co. Corp.)  
Tacoma, Wash. . . . . Mill Brand Papers  
Tampa, Fla. . . . . Paper House of New England  
Toledo, Ohio . . . . . Blake, Moffitt & Towne  
Tucson, Ariz. . . . . Blake, Moffitt & Towne  
Worcester, Mass. . . . . Esty Div. Carter, Rice & Co. Corp.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio

# has your business reached the point of decision?

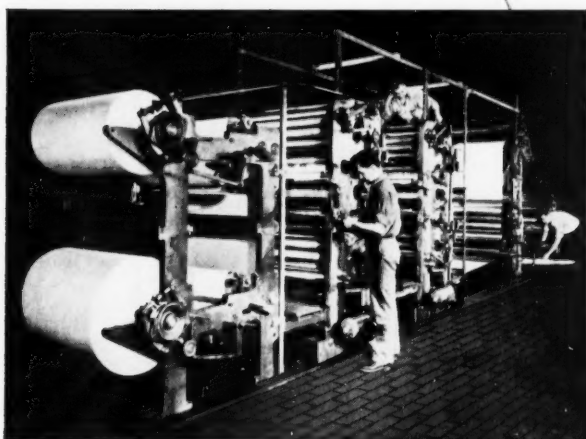
● Any successful printing business will come to it.

It's marked by a general leveling-off of profits, by the realization that new business is more trouble than it's worth. Economists call it the point of diminishing returns. It is reached when your production methods—the kind, not the number of presses you're operating—begin to restrict the steady growth pattern of your business.

That's the time to look for higher-volume, lower-cost production than your present presses are giving you. For instance, if you're now operating sheet-fed letterpress or offset equipment, it will pay you to consider an ATF-Webendorfer web-fed publication press, custom-made to meet your requirements.

They're designed for newspapers, magazines, digests, telephone books, catalogs, instruction books, buyers' guides, and similar work. They print up to four colors, and fold as desired or deliver flat sheets. Speeds run as high as 15,000 32-page tabloid signatures per hour. Production like this enables them to pay for themselves, on the average, within four years.

When your business nears this point of decision, be sure to ask us for the complete story on ATF-Webendorfer publication presses. Write American Type Founders, Mt. Vernon division, a subsidiary of Daystrom, Inc., Mount Vernon, New York.



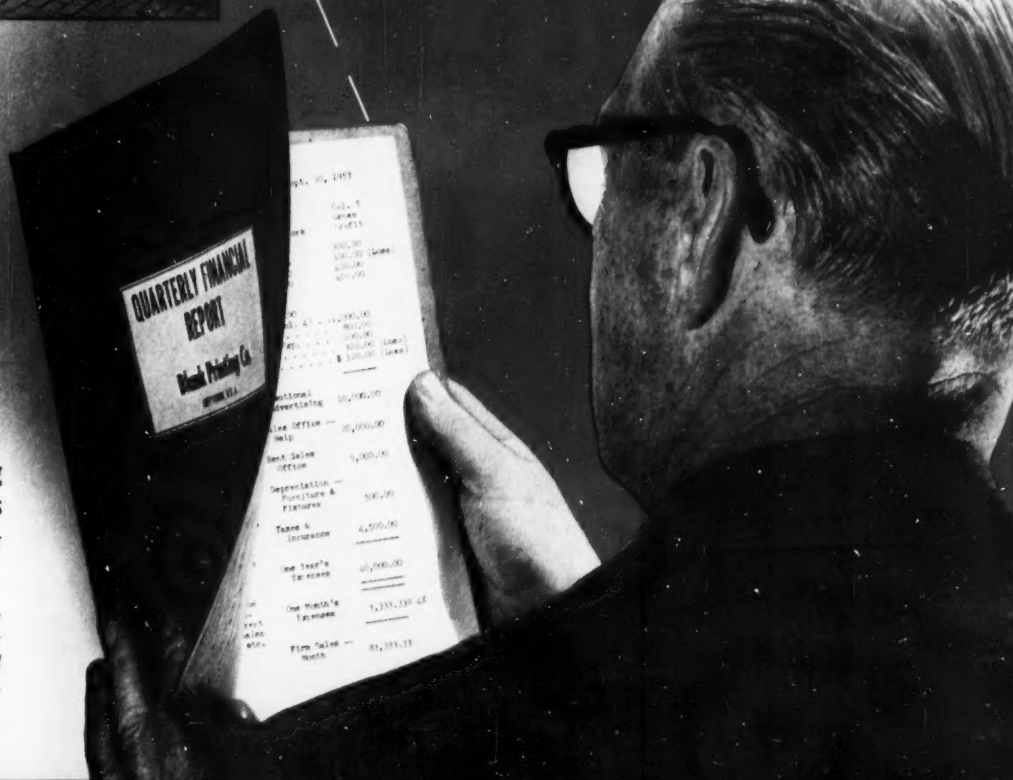
ATF-Webendorfer two-unit perfecting web-fed offset publication press being test run before shipment.



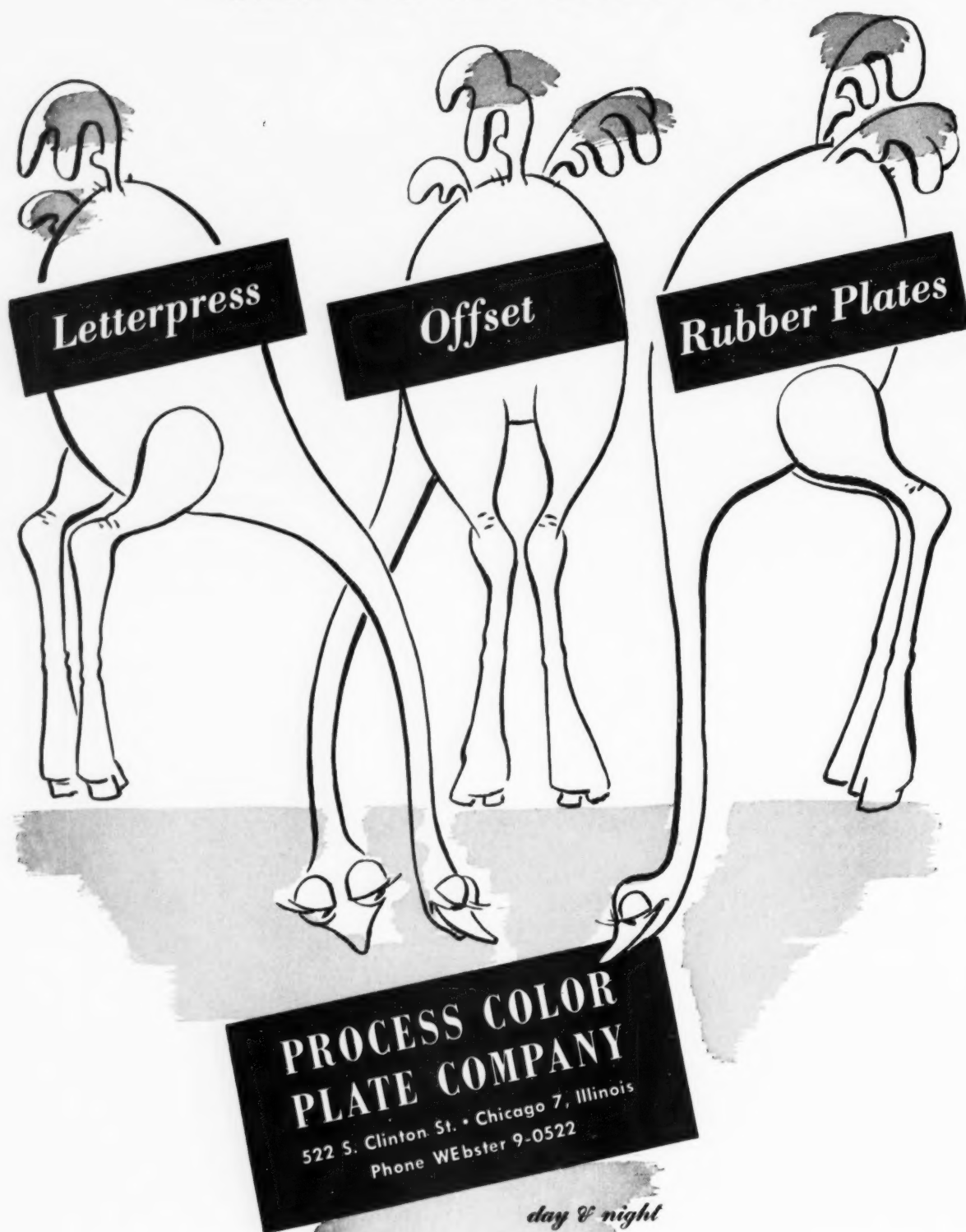
**Better, more profitable printing  
from the widest line of processes**

**GRAVURE...LETTERPRESS...OFFSET**

★ In addition to the complete story on publication presses, write today for ATF-Webendorfer's fully-illustrated brochure on business forms equipment.



***“three in one”...***





**THERE'S A  
TYPE  
FACE  
FOR  
EVERYBODY**



## **FRANKLIN GOTHIC WIDE ...THE EXPANSIVE TYPE**

This unrestrained and communicative face appeals at once to even the most critical eye. Franklin Gothic Wide is a new and worthy addition to the celebrated ATF Franklin Gothics, and makes this family of faces still more versatile. Bold and clear and attractive describes any message set in Franklin Gothic Wide, which is compatible with any one of a score of favorite body types. Immediately available in nine sizes, 14 pt. to 72 pt., for only \$138.60; with 14 pt., for example, costing but \$9.45. Sizes 6, 8, 10 and 12 pt. are in preparation. There's a type face for everybody, and Franklin Gothic Wide is for you!

**abcdefghijklmnopqr  
stuvwxyz,;.-'!?'""**

**ABCDEFGHIJKLMN  
OPQRSTUVWXYZ&**

**\$1234567890**



FRANKLIN GOTHIC WIDE is now available in sizes 14 pt. to 72 pt., all for \$138.60. Font of 18 pt., for example, is only \$9.65. Sizes 6, 8, 10 and 12 pt. are in preparation.



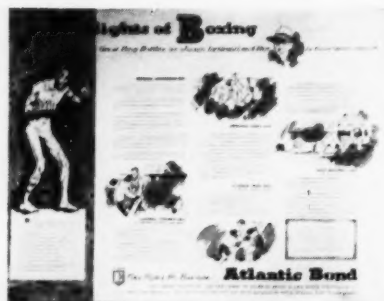
**AMERICAN TYPE FOUNDERS**

A SUBSIDIARY OF DAYSTROM, INCORPORATED

200 ELMORA AVENUE, ELIZABETH, NEW JERSEY • BRANCHES IN PRINCIPAL CITIES

Start talking **GREAT FIGHTS**...end up

selling  
printing



*Give your customers and prospects these striking, FREE 17" x 22" Record Sheets of Battles That Made Ring History, as chosen by Grantland Rice.*

Eastern's advertising helps you sell. This latest Atlantic Bond Sport Sheet gives five of the greatest boxing matches ever fought, records that will make any boxing fan, however casual, sit up and take notice. It's a perfect door-opener and conversation-starter for your customers and prospects.

**How to use them**

Take some of these sheets along on your calls. Anyone interested in boxing will want them to read and to mount on the wall. Start in talking boxing . . . with the sheet before you, it's a natural to end up selling printing.

**How to get them**

To get your free copies of these boxing record sheets — printed offset in two colors — just call your Eastern paper merchant. Or write to Eastern Corporation, Bangor, Maine.

**And remember . . .**

Another welcome subject for printers and their customers is the *consistently* fine performance of Eastern's papers . . . as fine sulphite papers as you can get for your presses. Your printing jobs on Atlantic will show you why Atlantic Bond is specified by 12 of America's 15 top railroads, 7 of the 8 largest book publishers, 12 of the country's 15 largest carpet mills, and many other top firms. They get consistently clearer, cleaner letterheads or office forms.

Atlantic Bond  
 *Business* Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Bond "Great Fights" ad in the JANUARY issues of THE SATURDAY EVENING POST, BUSINESS WEEK, PRINTERS' INK and in the FEBRUARY issue of U. S. NEWS and WORLD REPORT

*Exclusive  
Heidelberg  
Feature!*

**See what  
the  
"Multi-Print"  
device  
can do!**

Heidelberg's exclusive "MULTI-PRINT" device multiplies production and profits on small size jobs and envelope printing. No expensive "after-thought extra," it's an integral part of every Original Heidelberg. Automatic from birth, Original Heidelberg's alone supply TWIN CYCLE SPEED with exclusive Rotary Gripper System and automatic Air-Flow delivery.

For free "door-step demonstration" write right now.



**ORIGINAL HEIDELBERG**

THE BEST THING NEXT TO A PRINTER

\*2-Up Multi-Print,  
standard equipment  
4-Up Multi-Print,  
optional at slight cost

**HEIDELBERG  
DISTRIBUTORS:**

**HEIDELBERG SOUTHERN SALES CO.**  
120 N. Sampson St.  
Houston 3, Texas

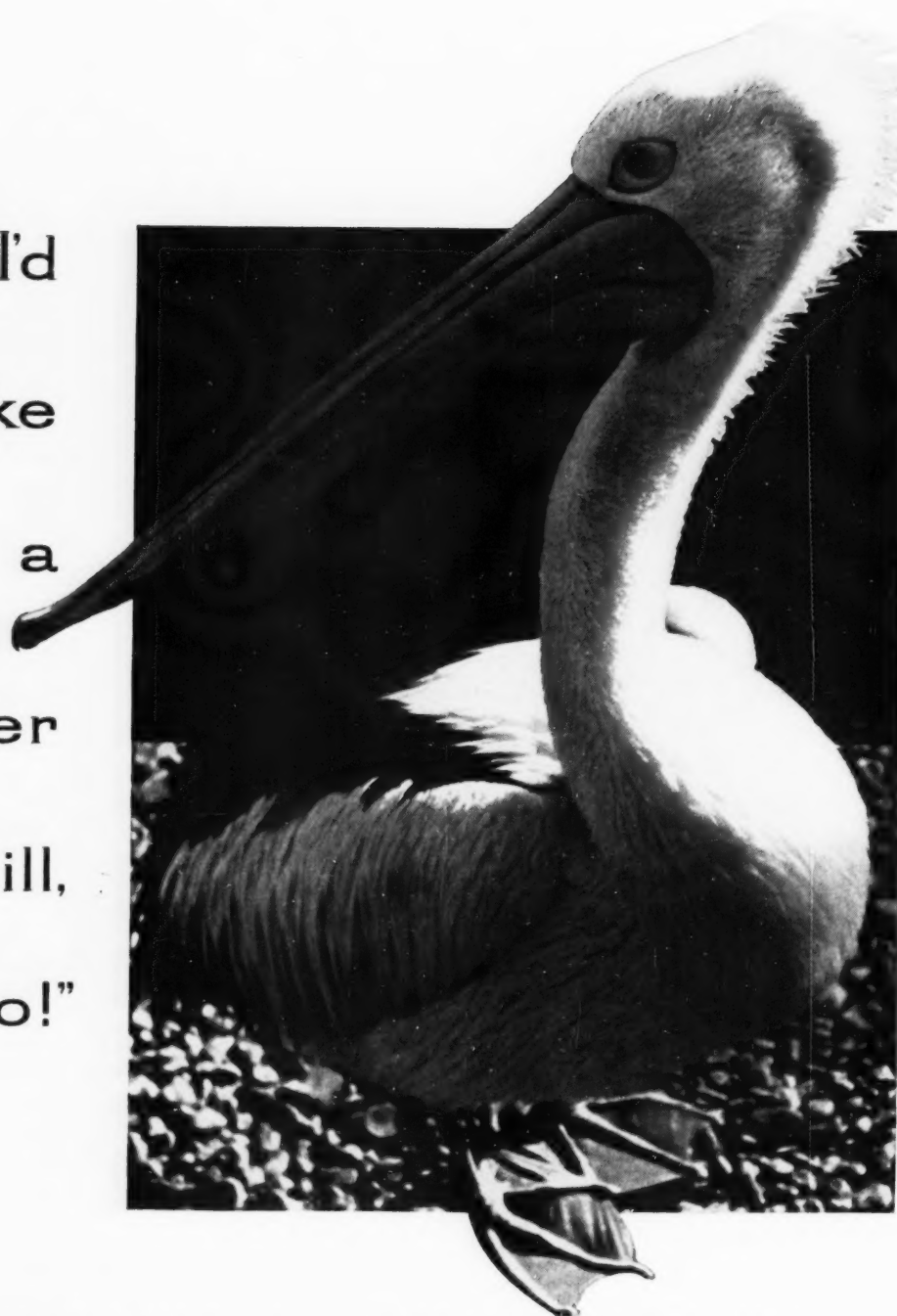
**HEIDELBERG WESTERN SALES CO.**  
118 E. 12th St.  
Los Angeles 15, Calif.

**HEIDELBERG EASTERN SALES CO.**  
45-45 Thirty-Ninth St.  
Long Island City 4, N.Y.

**HEIDELBERG SALES & SERVICE:**

Columbus 15, Ohio; Chicago 7, Ill.; Atlanta, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.; Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.

"I'd  
like  
a  
smaller  
bill,  
too!"



**Want to smooth** the ruffled feathers of cost-conscious customers? Then we suggest you try using Consolidated Enamel Papers.

Consolidated Enamels *cost less than other enamel papers of equal quality.* To prove it, your Consolidated merchant will show you actual printing comparison tests against leading competitive papers, both on-the-machine and old-fashioned enamels. *Regardless of coating methods,* Consolidated Enamels give identical or better quality for lower cost.

Why? Because of the *know-how* Consolidated gained through years of pioneering the modern enamel papermaking method. Over two million tons have produced outstanding, trouble-free results for printers across the nation.

Ask your Consolidated merchant to show you convincing comparison tests today.

**Consolidated**

production gloss • modern gloss • flash gloss • productolith • consolith  
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle St., Chicago 3, Ill.

enamel  
printing  
papers





On One  
New Era Press

## Every Type of Label Completed in One Run

HEAT SEAL—PRESSURE SENSITIVE  
Gummed—Ungummed—Silk—Cotton

Every type of label, using any type of label material, can be completed in a single run on one New Era Press at speeds to 7,500 *impressions* per hour.

Your free copy of the New Era Bulletin shows you how the New Era Press is set up to print on any type of label material with flat electros, type or rubber plates—how it die-cuts any square, rectangular, or odd-shape label . . . slits, perforates, and numbers . . . delivering the finished labels in rolls, zig-zag folded or individually cut off—all in a single run. Write for your copy of the New Era Bulletin today.



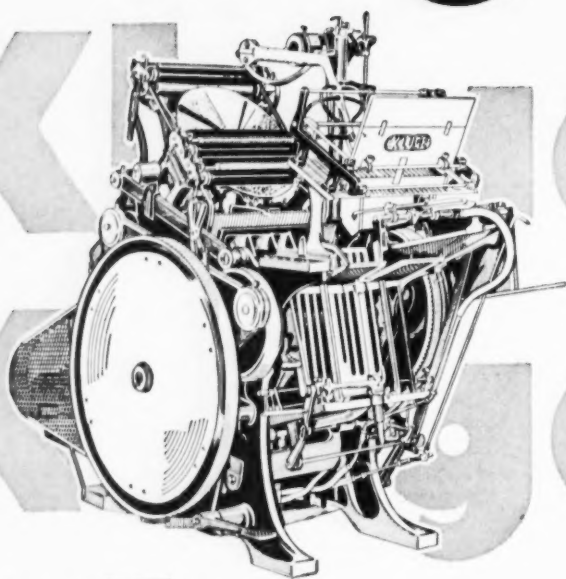
Bag Headers, Merchandise Tags, Etc.  
The products shown are only a few  
of the many types of printing that  
can be done on a New Era Press.

**NEW  
ERA**

**Manufacturing Company**

376 Eleventh Ave., Paterson, New Jersey

Kluge  
Kluge  
Kluge  
**Kluge**  
Kluge  
Kluge  
Kluge  
Kluge  
Kluge

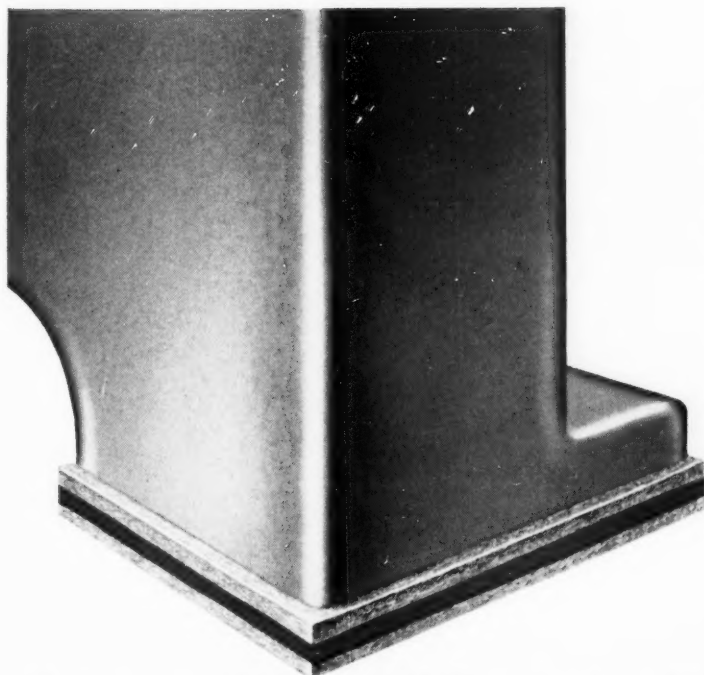


*Select - Jones*

*Ink*

*Distribution*

BRANDTJEN & KLUGE, INC.  
SAINT PAUL 3, MINNESOTA



**PRESSES**

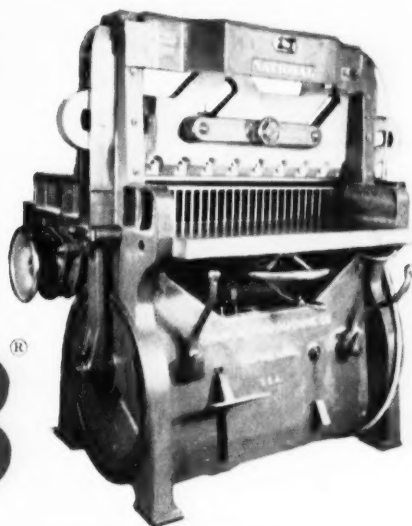
**CUTTERS**

**FOLDERS**

You can reduce installation costs with

**UNISORB**

**MOUNTING PADS**



A 44" National Cutter mounted the economical way—on UNISORB—without bolts or lag screws.

You eliminate the expense of floor drilling. You save 10% to 20% on labor time when you use UNISORB pads to install printing equipment.

And most important, you eliminate up to 85% of transmitted machine vibration. You also reduce machine noise. You don't use bolts or lag screws with UNISORB mounting. We recommend the correct type of pad for each machine. Then you simply cement the pad to the floor and machine base. Let it set overnight and installation is completed. For machines that do not require shimming, there is a UNISORB precoated with adhesive.

To get complete information about

this modern method for mounting printing machinery, return the coupon for a copy of the UNISORB PRINTING BOOK. It's free, and it will save you money.

Look for the red center and UNISORB brand mark



The **FELTERS**  
Company

209 SOUTH STREET, BOSTON 11, MASS.

Offices: New York, Philadelphia, Chicago, Detroit, St. Louis

Sales Representative: San Francisco

Mills: Johnson City, New York; Millbury, Mass.; Jackson, Mich.; New York City

**RETURN COUPON NOW!** Please send my free copy of "Why It Pays to Mount Your Printing Machinery on UNISORB".

Name..... Title.....  
(Please Print)

Company.....

Address.....

City..... Zone..... State.....

Return coupon to Felters Co., 209 South St., Boston 11, Mass.

# NEKOOSA OFFSET

has the surface you need

*for fine color lithography*



We check Nekoosa Offset's surface (above) and, of course, we test dimensional stability, bulk, brightness and opacity.

Look at the surface of an offset paper if you are looking for perfection in performance. *We do.* We look at the surface while Nekoosa Offset is being made—and we check again before Nekoosa Offset goes out—to make sure that all of your fine color lithography will reproduce in crisp, sparkling, life-like tones. Basis 50, 60, 70, 80 and 100. Other weights on special order. Ask your Nekoosa paper merchant to show you samples.

by the makers of

**BOND**  
*Nekoosa*  
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN



# What would you look for in buying a job cylinder press?



*Here's how the president of the world's  
largest imprinting service answers that question:*

"We always look for the following: *versatility* in handling a large variety of stocks and sizes, *quick getaway*, *quick change* of type or forms, *low upkeep*, and *high production*. And even though we specialize in imprinting for the trade, our presses must often turn out fine printing quality over a full 12" x 18" form. That means we need good *distribution*."

Henry M. Newman is president of the McKenzie Service, Inc., in New York, the world's largest imprinters.

*And here's how ATF's Little Giant measures  
up to Mr. Newman's check-list:*

ATF's Little Giant covers a full range of sizes and stocks from tissue up to four-ply card. Quick makeready, getaway and changeover are also easy. It will cruise with any job cylinder on the market and produce at the lowest cost per thousand impressions.

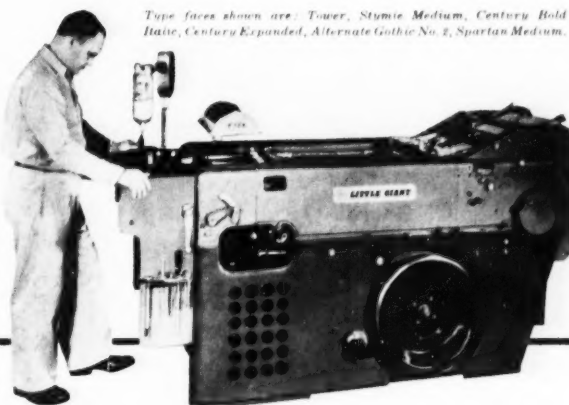
But for finer distribution the Little Giant has three form rollers plus three gear driven vibrators and two distributor rollers, more than any other press in its size range.

There are many good presses on the market today, but if you'll check them all, on these same points, we think you'll decide on the ATF Little Giant.

Write today for the complete story on the Little Giant 6. AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, New Jersey.



McKenzie Service, Inc., has been operating Little Giants for 25 years; now has 18 of them.



Type faces shown are: Tower, Stymie Medium, Century Bold Italic, Century Expanded, Alternate Gothic No. 2, Spartan Medium.

BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES... GRAVURE... LETTERPRESS... OFFSET



## How's this for a close register job?

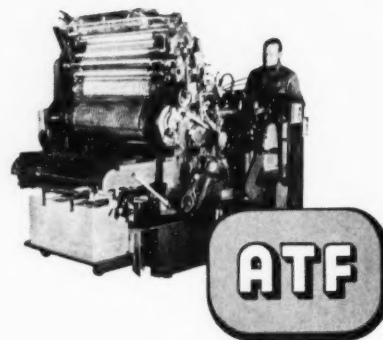
You're looking at a pair of raw castings which make the side frames of an ATF Chief 29 being positioned on the magnetic chuck of a Blanchard surface grinder.

Alignment of the frames that support all the moving parts of a press must be absolutely accurate for smooth, high-speed, close-register printing.

That kind of split-hair accuracy can't be milled or planed. It's precision-ground into the frames of ATF Chiefs on this 72" Blanchard surface grinder, the only one of its size in the printing industry. It eliminates every irregularity down to .0001" (one ten thousandth).

And how does this precision alignment of Chief frames affect the price you pay for the press? *It reduces it!* Machine tools like the Blanchard surface grinder actually cut production costs, and the saving is passed on to you. Regardless of price, you can't buy finer, more accurate printing equipment than you'll find in the precision-engineered, precision-built ATF offset presses.

Write for the complete story on the ATF Chief. American Type Founders, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, New Jersey.



*Better, More Profitable Printing from the  
Widest Line of Processes*  
GRAVURE . . . LETTERPRESS . . . OFFSET



## HOW'S BUSINESS?



Business is good when two factors operate together: *first*, when the demand for quality printing is constant and in satisfactory volume; *second*, when your customers call you into consultation at the outset of a job rather than at a later stage.

The advertising messages sponsored month after month by S. D. WARREN COMPANY in national magazines are aimed at both these objectives.

Each message shows why American business needs the services of a good printer.

Each message also stresses the advantages to be gained by calling in a good printer at the outset of a job.

The current message shown at the right appears in U. S. NEWS & WORLD REPORT for February 12, in THE SATURDAY EVENING POST for February 13 and in BUSINESS WEEK for February 13. S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

BETTER PAPER... BETTER PRINTING



**Printing Papers**

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.



## Friendly Words Are Worth a Fortune

When people speak in a friendly manner about your brand of material, your company's reputation is a valuable business asset. It earned good profit in the past and will respect for the future.

of The well of is to get them

advantage why it is company permits speed and booklets, brochures, catalogs and other pieces that invite interest and most persuasive printed

Print is the key to success with economy. S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

you to establish business relationships, for PRINT allows you to and illustrate and document in single detail that people want to know.

### Your Ally— A Good Printer

Keep in mind that the creation of attractive printed pieces is made much easier when you consult a good printer. He can save you work, time and money, especially if you call him in right at the outset. He will help you to make your literature inviting to read. To insure this, he will most likely specify Warren's Standard Printing Papers.

Good printers have long known that Warren papers help to deliver the best and most persuasive printed

Print is the key to success with economy. S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

you to establish business relationships, for PRINT allows you to and illustrate and document in single detail that people want to know.



Some of the forms of literature, printed on WARREN'S STANDARD PRINTING PAPERS, that are aiding Industry



# *Production* OF C & P AUTOMATIC PLATENS ALWAYS *On the march*



A "working-hour" view of the C & P Craftsman Automatic Press assembly department.



An "after-hours" view—workmen have departed but presses for assembly stand like sentries waiting for action the following day.

**T**AKE a picture tour with us through a section of the Chandler & Price plant devoted to the assembly of C & P Automatic platens—10 x 15 and 12 x 18.

Only then can you realize that day after day, month after month, and year after year the production of these presses is always on the march.

There are sound reasons, too, for the popularity of these presses—described by many printers as the "most profitable investment in printing presses any printer can make." Before you decide upon any automatic platen, check the reasons why. The Craftsman Automatic Press Booklet explains them in detail. Write for your copy.

**THE CHANDLER & PRICE COMPANY**  
6000 Carnegie Avenue • Cleveland 3, Ohio



*Built by American Workmen*

# STEP AHEAD...KEEP AHEAD

with the  
3/4 to 3 HP

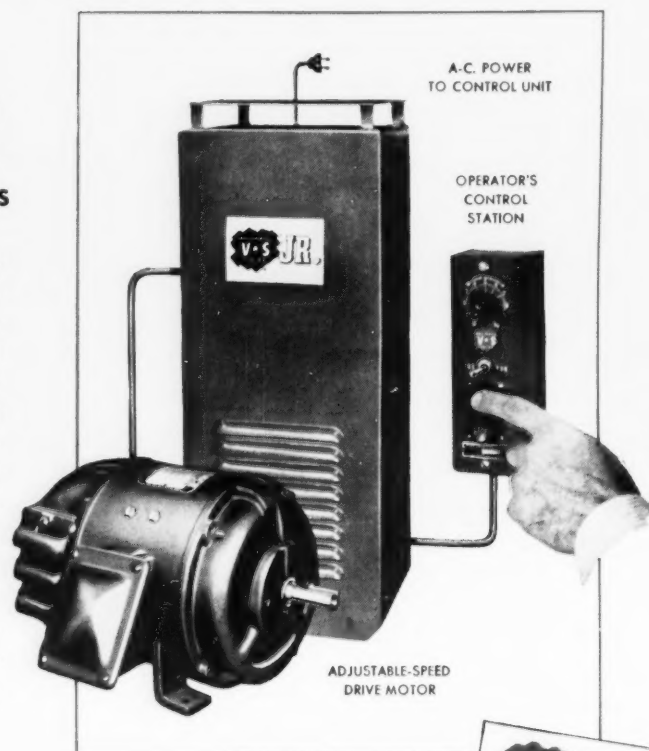


STYLE E

**The All-Electric  
Adjustable-Speed Drive  
that supersedes mechanical  
speed-changing devices for  
web-fed or sheet-fed presses**

Pressmen like the smooth, trouble-free operation they get with the Reliance V\*S Jr. Its shockless starting and controlled acceleration protect paper webs and gearing. Its wide speed range covers low idle speeds and also permits reaching out for peak production rates. Precision jogging up to 300 times per minute gives fast, easy setup and register. The centralized operator's station gives complete fingertip control from any convenient point. To step ahead . . . and keep ahead . . . of competition, find out today what the V\*S Jr. can do on *your* application!

D-1465-A

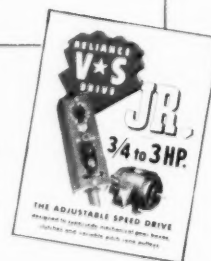


## SAVES YOU MONEY 10 WAYS!

- Boosts output
- Reduces "down time"
- Reduces spoilage
- Simplifies press design
- Saves space
- Reduces operator fatigue
- Increases safety
- Speeds setup and register
- Handles more jobs
- Operates from a-c.

## GET THE FACTS!

Ask for Bulletin D-2102. It describes and illustrates features, applications, components and operation; dimensions and characteristics also are included.



# RELIANCE ELECTRIC AND ENGINEERING CO.

1101 Ivanhoe Road, Cleveland 10, Ohio • Sales Representatives in Principal Cities



*Color photograph by Anton Bruchl*

## “Best Foot Forward”

MAYBE it's lunch with the boss. Or an appointment to close that all-important sale. Time to look his best.

In a similar vein, has it occurred to you that your firm's letters have important appointments every day with very important people? And do

you agree that it is the soundest kind of sense to have your letters look their best?

Then ask your printer or paper merchant to show you samples of HOWARD BOND and ask him to tell you how little you pay for the dis-

tinction of a HOWARD BOND letterhead. Chances are you'll want to join the thousands of American businesses that “put their best foot forward” with this superb letterhead bond.

**PRINTERS!** *This message appears in advertising magazines read by your customers.*

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

*“The Nation's*

*Business Paper”*

*Companion Lines:* Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



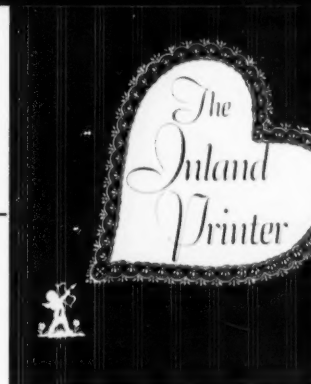


*Doesn't color reproduce better on Maxwell Offset?*

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints





## Profit Sharing Can Make Better Employees

- You are hearing more and more about profit-sharing plans these days and what they can do
- Personnel turnover is reduced, production efficiency increased, tax advantages realized

★ The words "profit sharing" are heard more and more these days in the vocabularies of executives considering retirement plans for employees. Up to ten years ago plans of this type had only scattered advocates, but they gained wide favor during the War years and have spread rapidly in the postwar period. At present more than 12,000 such plans are in effect in the United States.

Two factors have made this type of retirement program popular with corporations and partnerships. First, it was found that where profit-sharing retirement plans were in operation personnel turnover was held to a minimum and production efficiency increased when employees realized their share in increased profits. Second, these plans have definite tax advantages under the present high income tax laws.

Profit-sharing plans fall into various categories, but the type receiving increasingly favorable attention calls for investment of contributions (all made by the companies involved) in shares of well managed mutual funds. The deciding factor here is soundness of investment plus low administrative costs.

Numerous firms in the printing industry have settled on profit-sharing plans in which contributions are invested in mu-

tual fund shares. Among the latest is Shaw's, Inc., printing and wholesale stationery firm of Philadelphia. The plan now in effect at Shaw's was developed by the investment banking firm of Kidder, Peabody & Company working in close co-operation with the printing company's legal counsel, McCarthy, Mullaney & Quinn of Philadelphia.

### Shaw's Contribution Varies

Shaw's profit-sharing plan provides that the company during each fiscal year make an annual contribution of 25 per cent of the first \$25,000 of net profit before taxes, plus 50 per cent of the remaining pretax net profit. This annual contribution, however, is not to exceed 15 per cent of the total compensation paid during that year to eligible employees then participating in the plan.

The term "net profit" is defined as net income without deduction for profit-sharing bonuses, contributions under the plan or State or Federal taxes on or measured by income.

Contributions by the company to the plan may be made in one or more installments each year, but all contributions must be paid by the company not later than 60 days following the close of the

year. Under the plan, it is impossible at any time prior to satisfaction of all liabilities in respect to eligible employees or their beneficiaries or estates for any part of the assets (contributions or income) of the fund to revert to the company.

Shaw's contributions to the profit-sharing plan are held by the Pennsylvania Company for Banking & Trusts, Philadelphia, as corporate trustee under a trust agreement worked out between the bank, Shaw's, Inc. and Kidder, Peabody & Company. It is the function of the corporate trustee to invest in shares of one of the leading Eastern mutual funds and to keep necessary records.

In return for these services, the bank charges a minimum fee of \$100 annually. As the fund grows and disbursements to eligible employees start, additional modest service charges are made.

### Distributions by Committee

Distributions to eligible employees are to be made under the supervision of a company-appointed administrative committee. This committee consists of three men who serve without compensation. By majority action, it can execute any documents on behalf of the committee, although no member can participate in any action or decision which involves solely his own interest as an eligible employee.

Employees who have completed two years continuous service with the company are eligible to participate in the plan and continue eligible so long as they remain in the employ of the company, but not after retirement. And an employee absent with consent of the company for sickness, military service or other cause whether or not there is a reduction or cessation of salary, is also eligible for benefits.

Shaw's contribution to the retirement fund each year is credited to the account of each eligible employee in proportion to his or her basic compensation, excluding overtime pay.

Upon retirement at 65 (or due to permanent or total disability) an eligible employee receives 100 per cent of the amount credited to his account in ten annual installments. If retired before 65, an eligible employee would receive 100 per cent of the amount credited to his account in ten annual installments starting ten

Isn't it about time for our country to remember what

### ABRAHAM LINCOLN

said:



You cannot bring about prosperity by discouraging thrift.  
You cannot strengthen the weak by weakening the strong.  
You cannot help little men by tearing down big men.  
You cannot help the wage earner by pulling down the wage payer.  
You cannot further the brotherhood of man by encouraging class hatred.  
You cannot help the poor by destroying the rich.  
You cannot establish sound security on borrowed money.  
You cannot keep out of trouble by spending more than you earn.  
You cannot build character and courage by taking away man's initiative and independence.  
You cannot help men permanently by doing for them what they could and should do for themselves.

Abraham Lincoln's aphorisms take the spotlight this month. The Byron-Page Printing Company of Lexington, Kentucky, distributed a 9x6-inch card last year with the above design in black ink

years after the employee first became eligible to participate in the plan. If an employee dies before receiving all installments, the remainder is paid in a lump sum to his beneficiaries or executors.

When an employee dies prior to retirement, 100 per cent of the amount credited to his account is paid in a lump sum to his estate. An eligible employee who ter-

minates, or whose service is terminated by the company before retirement, receives payments ranging from 20 per cent to 100 per cent of the amount credited to him in ten annual installments starting ten years after the employee became eligible to participate.

The tax-saving features of these retirement plans are self-evident. Contributions

by companies to profit-sharing plans qualified by the Internal Revenue Department are fully deductible as an expense for income tax purposes. In other words, substantial sums paid by a company in the form of Federal income tax are channeled into retirement plans.

Here is an example of how it works. "A" Corporation, with \$100,000 assumed

## Nor Baker's Profit-Sharing Plan Aids Free Enterprise

When Santa Claus made his preYuletide trip to the Nor Baker Limited employees' annual dinner early in December, he left behind something more than a green pile of 5,100 new dollar bills.

What were these other things? What else was there besides the distribution of a quarter of the firm's net profits—before taxes—for the previous four months?

To begin with, there was a sense of "belonging" for the 70 workers of this progressive-minded photoengraving and printing firm in Toronto, Ontario, Canada. Not only do Nor Baker workers now enjoy a generous pension scheme and a health insurance program, which, incidentally, cost the company about \$3,800 for the four months ended October 30, but from now on, they know that 25 per cent of the company's take—and remember, that this is before and not after Ottawa has taken its share—goes directly as cash into their own pockets.

Besides this, there was a feeling of accomplishment for the company's president and for James Turpie, who heads the firm's profit-sharing committee.

The idea of profit sharing, which had been discussed at the company's "Tuesday Night Club" was not greeted with much enthusiasm at the outset. The club, which gives employees an opportunity to know their management and to sound off when they feel like it, understands the problems facing industry as well as Nor Baker, and provided the forum for considerable discussion on the merits of profit sharing.

The plan was viewed with something akin to suspicion at first, Mr. Turpie said, and it took a lot of work—and persuasion—to convince the employees that the deal was above board and actually would give the employees a cut in the firm's profits.

"There is a different attitude among them now," Mr. Turpie said on the eve of the December dinner. "They are all for the plan and realize they have a stake in the company."

The December dinner, which was the occasion for the first payment under the plan, was highlighted with firecrackers, spotlights, miniature cannons, and the

pile of brand new dollar bills totalling \$5,100. The employees, who include artists, photographers, printers, photoengravers and office workers, took home sums ranging from \$25 to a high of around \$200. Payments, as in most profit-sharing plans, hinge upon length of service and wage rates.

"Another thing was left behind—more intangible than the others, but none the less real, and more important in the long run," Mr. Turpie declared. "It was a blow in defense of free, private enterprise."

"On all sides today, the voices of the critics of free enterprise are loud in the land. Speakers for the economic and political 'left of center' attract followings partly on their ability to ferret out and magnify the shortcomings of the capitalistic system. And here is a firm of modest size that is willing to stand up and be counted on the side of free enterprise. Not by words, but by action. By the willingness to lay its cards on the table, take its employees into its confidence, and then, without hesitation say 'Here's your share of our profits. You're welcome!'"

This pile of 5,100 brand new dollar bills was distributed to employees of NorBaker, Ltd., Toronto printers and engravers, as 25 per cent of firm's net profits



pretax net income and an assumed excess profits tax credit of \$100,000 would be liable for \$46,500 in taxes at the 1953 tax rate, leaving a net income of \$53,500.

If the corporation had a profit-sharing plan in operation and made a contribution of 25 per cent or \$25,000, it would reduce its pretax net income to \$75,000 and its tax bill to \$33,500, for a tax reduction of \$13,000 from the tax bill it would have to pay if no profit-sharing plan was in effect.

The table below indicates how four different corporations stand to benefit from adoption of profit-sharing plans.

The table below is based on the tax rates in the 1951 Revenue Act for 1953 and for companies with fiscal years beginning after March 31, 1951. The table is not applicable to banks or insurance companies or companies in regulated or natural resources industries granted special tax treatment. The table was prepared on the assumption that the Excess Profits Tax would expire on June 30, 1953. However, Congress voted to extend the tax to December 31, 1953, with the result that tax savings for B, C and D will be greater.

The tax reductions obtained from contributions to qualified plans in the above table range from 52 per cent of the amount of the contribution for corporations subject to normal and surtaxes to as high as 67 per cent for those subject to excess profits taxes. Therefore, the actual cost of the contributions to the company, after taxes, range from 48 cents to only 33 cents for each dollar contributed. The percentage of the contributions obtained through tax reductions in the table is shown in the box below.

Many companies in cyclical industries, with "feast or famine" earnings records, have found profit-sharing programs invested in mutual fund shares to their liking. Because of the irregular trend of their earnings over a period of years, they have been shying away from the average pension plans because of their fixed obligation features.

Profit-sharing plans meet their requirements because when business is good contributions are large, thus reducing their tax load. When business is depressed, their payments are naturally smaller.



The Christman Company of Burlingame, Calif., found a way to do a special tip-on job on Christmas cards, using five instead of 10 or 12 girls customarily used. Adopting a glue tipper did the trick.

Another factor favoring profit-sharing plans invested in mutual fund shares is that they are easier to establish. Also their terms are simpler and they do not require the services of an actuary. In addition, a larger portion of stock investment, or mutual fund shares, may be used in a profit-sharing plan than in a pension plan because the former does not provide for a fixed scale of benefits on retirement like a pension plan.

Commenting on the new profit-sharing retirement program, Mr. Thomas M. Shaw, president of Shaw's, Inc., said that while it has been in effect only a short time, he feels that it will prove to be a most satisfactory plan for any company the size of Shaw's, Inc.

"Prior to the adoption of our profit-sharing plan, we explored various programs aimed at providing adequate future security for our employees. Because our firm is relatively small, the program adopted had to be one that would provide maximum benefits for our employees with a minimum of operating expense. We believe we have such a program in the profit-sharing retirement program now in effect at Shaw's, Inc.," he declared.

## Greeting Card Glue Tipper Cuts Labor Cost in Half

An adaptation of a glue tipping machine enabled a West Coast bindery to handle a tip-on job on 1½ million Christmas cards at less than half the labor cost of old methods.

The bindery is the Christman Company, Inc. of Burlingame, Calif., a firm that had its beginning in 1931 in Paul Christman's garage back of his house. Today the company occupies a modern building, employs 18 persons, and does all kinds of custom work.

The glue tipper made it possible for five girls, instead of 10 or 12, to do the Christmas card tip-on job. For this particular job it was necessary to apply glue across the top and bottom of the reverse side of the sheets bearing pictorial scenes, and then to place them precisely in position on silver card mats.

Mr. Christman arranged with the Pierce Specialized Equipment Company, of San Mateo, which manufactures glue tippers, to adapt one of its models for the work. The answer to the problem consists of twin glue fountains and tippers, which are adjustable to the desired spacing and mounted on parallel arms in place of the standard single fountain and tipper.

In the Christmas card job at Christman's the operation went like this:

A stack of sheets to be glue tipped was placed face down against the guides. The operator touched the switch control with her toe and the twin glue fountains and tippers came down and deposited spots of glue where wanted. As the fountains lifted, the operator removed the top sheet from the stack and placed it on a belt conveyor and the operation was repeated. The tipping was done as fast as the operator could remove a sheet.

The belt conveyor carried the sheets to four other girls who picked them up, placed them in unique jigs holding stacks of mats, and applied light pressure to assure adhesion. The jigs had floating brass bars serving as guides for exact placement.

### How Four Different Corporations May Benefit From Profit Sharing

	-1- Assumed Pretax Net Income	-2- Assumed EPT Credit	-3- Total Tax at 1953 Rate	-4- Net Income	-5- Assumed Profit- Sharing Contri- bution	-6- Pretax Net Income less Contri- bution (Col 1) minus (Col 5)	-7- Total Tax Based on (Col 6) and (Col 2)	-8- Approx. Tax Reduction (Col 3) minus (Col 7)
Corporation A	\$ 100,000	\$100,000	46,500	53,500	25,000	75,000	33,500	13,000
Corporation B	100,000	75,000	50,250	49,750	25,000	75,000	33,500	16,750
Corporation C	500,000	400,000	269,500	230,500	100,000	400,000	202,500	67,000
Corporation D	1,000,000	750,000	552,000	448,000	300,000	700,000	358,500	193,500

### Percentage of Contributions Obtained Through Tax Reductions

	Assumed Contribution	Approximate Tax Reduction	Tax Reduction as % of Contribution
Corporation A	\$ 25,000	\$ 13,000	52 %
Corporation B	25,000	16,750	67 %
Corporation C	100,000	67,000	67 %
Corporation D	300,000	193,500	64.5 %







general types of business firms. Mr. Burgess believes this idea which has worked so well for their firm is equally applicable in any city or town, regardless of size.

"When we started in business we put that idea to work. We checked up to find out what kind of work was going out of town and how much of it there was. We were amazed at how much was being done in catalog, folder and general multicolor advertising by outside plants because no one locally had gone after it or adjusted their plant equipment and techniques to handle such work economically."

He also found that most of these firms would rather deal locally than with a distant big city plant, and would even pay slightly more than they were paying if the same quality of work could be obtained and if these prices could still be under those charged for conventional printing of these jobs in Cedar Rapids.

"Since offset and multilith were the methods being used to take these jobs out of town, we knew the same methods could bring them back," Mr. Burgess recalled. "So we went out and bought the equipment and hired a man who knew what it was all about. We learned by actual experience, reading and studying ideas in printing trade magazines and always being on the lookout for a new idea or a new method."

#### First Business Was Catalogs

First business was in catalogs, parts books and catalog inserts (most of them in two colors) for small manufacturers in and around Cedar Rapids. This was the kind of business that had been going out of town, a possible reservoir of business they knew would enable their infant firm to grow speedily. It proved to be a healthy diet.

"We decided that a new firm had to develop some different approaches to getting business," he added, "so we set out to try a lot of ideas, keeping the good ones that worked, making them regular business policy, and discarding those that were ineffective."

G. J. Edwards, partner, withdraws a plate from the special rack which houses over 450 plates and proofs in the space shown, cost very little



Multilith department with small plate rack behind the machine; operator is close to everything needed

One of these was to discard any attempt at high-pressure selling which is today their main business-getting rule. In its place they established perseverance and gentleness.

"We always have a list of prospects upon whom we are working," Mr. Burgess explains, "and with these we just keep making calls on a friendly basis. We explain that we believe we can handle any business they have and ask for an opportunity to bid on the next job. We always take along samples of work we are doing and leave them with the prospect to look over. Nine times out of ten they sell themselves."

Scratch pads are left on all such calls but they are not just ordinary scratch pads. All such pads are printed on top quality papers (they've found customers appreciate the difference) have rounded bottom corners and carry the firm advertising in four lines at the bottom of the page. This latter feature has been remarked upon many times by customers who prefer the top of the sheet blank to use for their notes. Every order that goes out, by the way, is accompanied by some of these scratch pads.

Another successful worthwhile idea is their system of estimating which is done on a form designed to make certain no step in producing the job is overlooked by listing every possible production step. The completed estimate is then transposed to a small form, giving the customer a written record so that there can be no possible misunderstanding later. Best idea of their estimating procedure, however, is in that any major job is always overestimated by from \$10 to \$20 and the customer is given a bill for that amount under the estimate figure (on competitive bidding this idea is not used).

#### Makes New Customers Happy

"That always makes a new customer very happy," Mr. Burgess declared, "and we usually get a telephone call saying we have made a mistake in billing. When we explain we were able to handle the job for less than the original figure and felt we should pass the savings along to him,

we have made a real friend of that customer. It's an experience he seldom has.

"We do the same thing when we find some particular circumstances have made it possible for us to do a job at less cost than we had figured. We feel all of our customers are entitled to receiving their work at the best possible prices, and when we can do something like this and still make our normal profit, we know it's better business to let the customer share it and be assured of continued patronage."

Mr. Burgess has also found it good selling to carry along a kit of film, plate and a

(Turn to page 91)

Office record of bid details enables partners to check production costs, often to reduce billing

NAME _____	
JOB _____	QUAN. _____
DATE _____	ESTIMATE _____
ITEM	AMOUNT
Paper	\$ _____
Comp.-Hand	_____
Comp.-Mch.	_____
Ruling	_____
Film	_____
Half Tones	_____
St. & Op.	_____
Plates	_____
Press	_____
Numbering	_____
Perforating	_____
Folding	_____
Gathering	_____
Stapling	_____
Padding	_____
Drilling	_____
Scoring	_____
Cornering	_____
Binding	_____
Trimming	_____
TOTAL	_____

# Handling Print Shop Grievances

Every foreman has two primary jobs: getting production and getting workers to perform their best. Handling grievances diplomatically can often be ticklish

By Robley D. Stevens

★ In the day-to-day operations of a printing plant, involving hundreds and sometimes thousands of workers, problems are bound to arise which affect labor-management relations.

Today, the foreman or supervisor in every printing enterprise has two primary jobs: (1) to get out production, and (2) supervise—to get the workers to perform their best. The foreman has traditionally been classified as a part of operating management. The employees consider him the boss, and view him as the basic embodiment of the managerial structure. His authority over the workers is rarely questioned if performed in accordance with good, sound industrial practices. He plans the work, sets the pace, determines the methods to be used; trains new employees; figures labor costs, etc.

Collective-bargaining has had a tremendous influence on the status of the printing foreman, and his lack of understanding and of resolving grievances requires, in many instances, elaboration.

In my former law-enforcement experience with the U. S. Department of Labor, I have discovered that a printing foreman or supervisor must obtain the cooperation of his workers to administer his department adequately. He must maintain discipline to accomplish improved efficiency. And he should be expected to prevent, handle, and solve employee grievances.

To accomplish this, the printing foreman should be well acquainted with company rules, policies, and in many instances, union contracts as they affect grievances.

## Grievances Bound to Arise

Problems relating to grievances in a printing establishment are bound to arise. They may involve the application or interpretation of the terms of a collective-bargaining agreement. They might deal with time-study procedures, assignment of jobs, transfers, promotions, wages, working conditions, etc.

Because of the wide range of potential misunderstandings, it is essential that your printing shop set up some sort of grievance machinery to insure smooth and uninterrupted operations. It is a medium whereby printing management may protest any alleged or real injustice caused by indifferent workers while exercising its functions.

There are, in fact, few matters contained in management-labor relations, and a few aspects of the employer-employee relationship which may not, at one time or another, offer basis for controversy.

As experience in most printing plants has proved, a most important element in

the successful adjustment of grievances is an over-all attitude toward them.

But what is a grievance? Well, a grievance may arise from any number of causes which affect the mental attitude and morale of the workers toward their job and management in a printing shop. Psychologists claim that the cause may be real or imaginary. In any event, a grievance can lead to considerable dissatisfaction between printing management and labor. More important is getting at the underlying causes which give rise to grievances.

A foreman in a medium-size printing plant recently asked me, "What are some typical examples of employee grievances?" Well, they might include these points: The worker feels that he is not getting what he is worth; his job is not properly classified; he needs a promotion; his piece rates are too low; the foreman doesn't like him; his mistakes are due to inadequate super-

vision; the foreman ignores bona fide complaints; he hasn't received all seniority due him; he doesn't have a chance to advance; the company won't grant the foreman authority to make decisions, etc.

## Basic Pattern for Adjustment

Except for a few American industries which have developed their own unique practices, there exists a basic pattern underlying the procedure for adjusting disputes in most plants. However, regardless of the worker's allegations about grievances in a printing enterprise, it will pay off in the long run to have them settled promptly. Generally, mutual suspicion is replaced by good faith in the handling and solution of all grievances.

Since collective-bargaining is a two-way street, printing management, too, may at times have a just cause for bringing complaints against the union or its work-



ers. For example, the printing enterprise in your area might have these typical examples of grievances: disregard for plant rules; disregard for foreman's orders; employees slow down for time studies; employees do poor work; company thinks that the union spends too much time on grievances and misrepresents management's attitude toward new employees.

Obviously, the first stage in the adjustment process is the crystallization of a specific grievance and its presentation to a representative of management. Next, and very important is this: Go back to the source. The foreman or supervisor is, ordinarily, the first representative of management to whom a grievance should be presented.

It is up to the foreman to keep printing management informed of conditions and grievances, and to explain management's policies to the workers.

The alert foreman of today understands the importance of tactfully handling employee grievances. The consequences of his actions are bound to affect the employer-employee relationship.

Most union contracts provide for the establishment of grievance procedure. From printing management's point of view, it affords a communication system for bringing employees' complaints to the attention of supervision so that underlying causes may be corrected whenever possible.

The alert foreman should know that an unsettled grievance, real or imaginary, expressed or unexpressed, is a source of potential trouble. This is why it is so important that employee grievances be brought out into the open at an early stage.

#### **Mechanics of Procedure Vary**

The mechanics of grievance procedure will vary from firm to firm. Naturally, the foreman should try to settle as many cases as possible. In this connection, the foreman will find it useful to keep a record of the grievances he handles. All grievances should be reduced to writing. If the aggrieved employee is not satisfied with the foreman's decision, the case might be submitted to printing management, or even to arbitration.

The suggested form (upper right) for handling grievances may be used by the foreman or supervisors in your printing establishment in solving them.

This chart suggests that the information therein may aid the foreman in preparing a monthly analysis of employee grievances which affect management-labor relations. It may also be a guide to difficulties or "sore spots" which are developing in a printing plant where analysis would indicate the need for corrective action. Emphasis ought to be placed on the fact that this grievance record is only for the use of the foreman himself and should not be used as a method of checking on him.

The foreman or supervisor in every printing plant handling and solving employee grievances should be given a copy of leading decisions by arbitration which may be referred to as a means of helping him acquire more know-how.

How would a foreman in your printing shop handle a grievance involving pay

#### **Grievance Report No.**

Date

Name of aggrieved employee

Department employed

Job Classification and rate

Length of employment

Statement of grievance

Foreman's action

Disposition of the case

(a) for top-management

(b) outside arbitration

(c) Union conference

This form may be used by foremen or supervisors in printing plants for handling employee grievances

shortage? Example: Worker Number 100 was recommended for an increase in pay on October 2, 1953. He should have received same on pay period ending October 30, 1953, but did not. Why the delay? Was the foreman given a copy of the wage increase from the payroll department? Who is at fault? How can the employee be mollified concerning this error?

Recently, a foreman in a large printing establishment asked me this important question: "How long should it take to settle a grievance?" Well, it all depends upon the nature of the grievance. First of all, the foreman must get the facts, all the facts, in order to reach a decision. Also, how the grievance affects management-labor relations and productive policy. The time element works many ways. It might require an hour, a day, or a week. However, obviously, nothing is more important about grievance settlement than promptness. Speedy adjustment of employee grievances pays off in the long run.

Included in the list of grievances that will arise in a printing plant are: production standards, incentive wage plans, job classification, wage increases, job evaluation installation, work load disputes, transfer, etc.

Suppose the grievance involves reclassification? The foreman will want to know: (1) What experience has the employee had in the work or in related work? (2) What is he capable of doing? Has he been tried on the duties which, allegedly, he cannot perform, or are you merely assuming his inability to do them? (3) If he is qualified, does an opening exist in a higher classification? These factors the foreman should consider.

#### **Correct Potential Situations**

The surest way a foreman in any printing plant may reduce the number of grievances is to keep his eye open for situations that need attention and to correct them before they become grievances.

Generalizations about employee grievances are always inaccurate. The facts must be obtained by the foreman. It is not enough, however, just to recognize em-

ployee complaints. The foreman should take the trouble to solve them before they come to the attention of printing management.

The art of handling workers consists largely in understanding them in their entirety. The foreman who understands his workers will soon know how to solve grievances.

Employers in the printing industry will find it worthwhile to hold staff meetings with their foremen and supervisors on grievance procedure, adjustment, and settlement among the workers.

Finally, the foreman should remember always that the point of grievance procedure is to settle grievances. He should be businesslike in his discussion with employees about their complaints. The foreman can solve grievances if printing management will train him to do so. So, don't wait for grievances. Look for the reason, then solve them on solid ground.

There may still come a time when the foreman cannot solve an employee grievance. What then? Top-flight printing management will have to handle the problem, or refer it to outside arbitration.

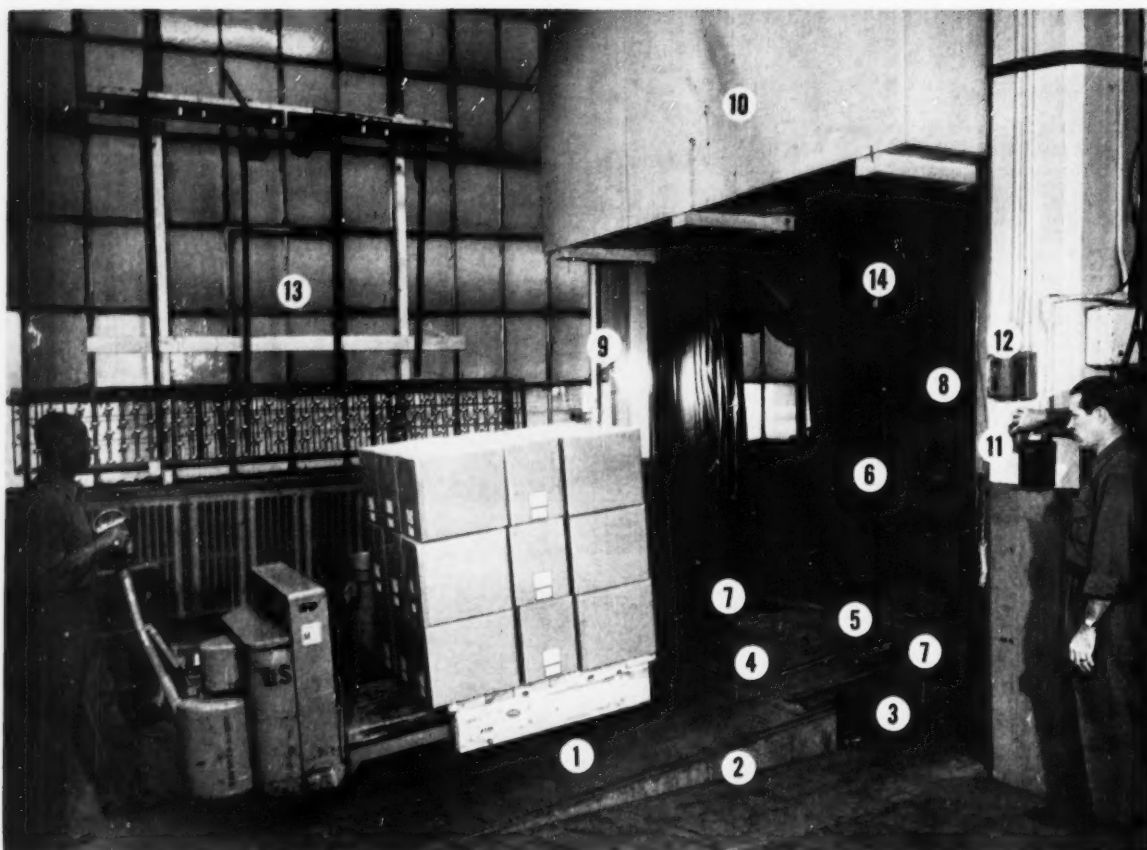
#### **Three-Phase Motors Best**

Three-phase electric motors are best for printing machinery. They last longer and give less trouble because of fewer parts and simpler construction.

All motors should be kept clean and the wiring free of oil and in good condition at all times. Oil makes insulation deteriorate and great care should be taken in oiling to make sure there is no leakage. Sometimes motor parts and switches are difficult to get quickly. A stock of parts should be kept on hand, or make sure that the electrician you hire has a stock on hand.

Many modern motors with sealed ball-bearings need greasing only once a year. An electrician should be retained to make periodic inspection, and when he greases one of these motors, a tag should be fastened to it, giving the date the work was done.—W.K.S.





Floating dock at the Copifyer Corporation in Cleveland is a good example of Work Simplification. (1) Steel dock plate, 8x10 feet, hinged at left, lowers or raises on right to height of 18 inches above or below the dock level; (2) safety shield rises with the dock plate to prevent catching a foot or toe in opening when dock plate is lowered from an elevated position; (3) safety guard installed as barrier to passageway to right into truck space; (4) movable steel plate to bridge gap between dock and truck tail gate; (5) truck tail gate; (6) back end of truck; (7) two l-beams slide out to rest

on truck tail gate; (8) canvas curtains, one at top, one on each side, can be let down in cold weather; (9) flood light mounted on swivel extension bracket shines into truck; (10) housing covering electric winch with double arms; (11) push button controls to raise and lower the dock; (12) push button controls to raise and lower the overhead door; (13) skate-wheel portable conveyor for assembling shipments of several kinds of printed material in which quantities vary for each carton—out of the way when not in use; (14) steel cables fastened at bottom to dock plate are actuated by winch

## Better Maintenance and Safety Methods Follow Work Simplification Procedures

★ When the principles of Work Simplification are applied to the operation of a printing plant, improvements in maintenance and safety usually follow. This is because in Work Simplification we learn not to overlook working conditions or safety regulations when developing final plans for putting a new method to work.

R. T. Hendershot, director of the Eureka Specialty Printing Company (Scranton, Pa.) Work Simplification program, states: "In my opinion, Work Simplification and safety are closely related. One phase of Work Simplification training goes into great detail about setting up the work area and taking into consideration the minimum and maximum working area to go with having a place for everything and everything in its place. When you have an orderly work area, you are bound to eliminate a lot of hazards found in hap-

Eighth of a Series on Work Simplification

*By Lillian Stemp*

azard work areas. Another point is that Work Simplification eliminates the bad parts of a job and in eliminating these, you are also eliminating possible hazards. You are also making the job easier and thus reducing the factor of fatigue which enters into industrial accidents."

### Eliminating Mule Labor

Frank A. Myers, treasurer of the Copifyer Lithograph Corporation, Cleveland, believes "the Work Simplification attitude tends to seek out and eliminate as much of the 'mule' labor as possible. Such labor is usually distasteful and costly." For example, press operators at Copifyer complained about the "mule" power re-

quired to grease presses with a 3-pound hand-operated grease gun. With the presses running three shifts, accompanying downtime during the greasing operation was costly.

A Work Simplification study indicated that in the last three years, the company replaced two 51-inch two-color presses with a four- and a two-color in the 76-inch size. The method of greasing the presses had not kept pace with the increase in press size and number of cylinders. On the big four-color, for example, the pressmen were emptying two or three fillings of a 3-pound hand-operated grease gun. The grease was transferred from the pail to the hand gun, and the gun refilled time and time again.

Investigation by the maintenance foreman, Clarence Livingston, showed that a power grease gun could be obtained



which would utilize the compressed air line running to each press. This unit screws right into the opening of a 25- or 50-pound pail of grease. The unit, fastened to the pail of grease, can be moved on two wheels from press to press. To operate it, the pressman needs only to connect the compressed air coupling, and grease is pumped by the power-gun directly from the pail. Greasing the four-color press is now done in one-tenth the time. Also, the presses are being greased fully, with grease oozing out the overflow in the roller bearings or along the shaft in the sleeve bearings. This did not always happen with the hand gun.

#### Lift Truck Saves Time

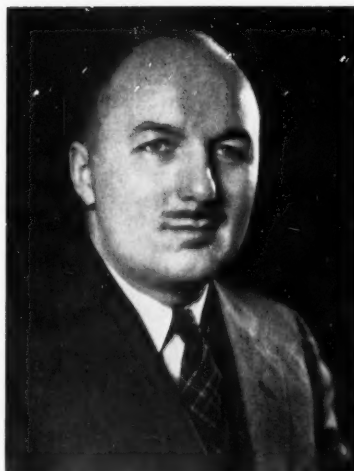
Another improvement at Copifyer is the method of maintaining lights, steam, gas and water lines, walls, ceilings and windows. Most work of this type is done overhead and previously a platform ladder, and often two men and two ladders, were necessary. A shifting of work position required moving the ladder or placing a plank between two ladders. The problem of never having ladders the right working height or having room enough for tools wasted time. Time was wasted in getting the tools up and down, time was wasted shifting the position of the ladders, and always the operation involved the possibility of either the tools or the operator falling.

A series of steps taken to simplify and make the operation safe included designing a four-wheeled dolly. The dolly, ample in size to hold two men, their tools and supplies, is fitted with a guard railing on four sides, and a toe board to keep tools from falling off. A corner fixture holds paint or cleaning buckets. The dolly wheels onto the plate of a high-stacker electric lift truck and is fastened with four wing nuts. One or two men and all needed supplies are raised up to working position by the truck operator. The truck thus serves as a portable elevator. The platform can be moved quickly up and down, forward or back, for the most efficient working position. Tools and equipment are moved in the dolly, instead of being carried by hand, from the maintenance department to the job. Additional safety precautions are taken to assure that the truck cannot be tampered with during use.

#### It's a Major Maintenance Job

Washing and replacing lamps and lamp reflectors is a major maintenance job. The use of the dolly and the high-lift truck facilitate this type of work. There are also other ways in which Work Simplification can make the operation easier and more efficient. "For one thing," says Mr. Myers, "when you have the Work Simplification viewpoint, you project that kind of thinking into original purchases of lamp fixtures, seeking those that will reduce cleaning and maintenance costs.

"We did that when we joined the trend in design to ventilated fixtures. The reason why these fixtures tend to stay cleaner longer and reduce future cleaning bills is that they have an open top. The hot air around the tube circulates upward carrying its load of dust with it. With the old style closed-top fixture, the hot air was



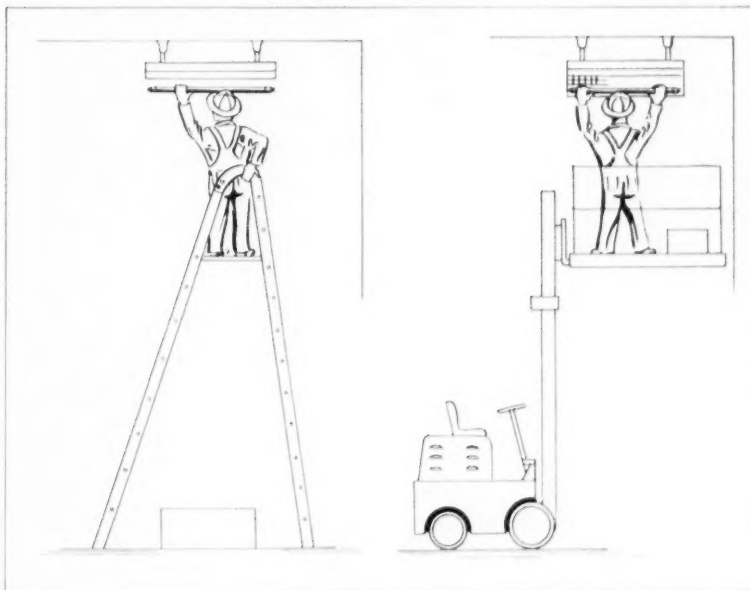
Frank A. Myers, treasurer of Copifyer Lithograph Corporation, Cleveland, finds that "the Work Simplification attitude tends to seek out and eliminate as much of the 'mule' labor as is possible in a job, such work usually being distasteful and costly." Mr. Myers has also found that "when you have the Work Simplification viewpoint, you project that kind of thinking into original purchases of lamp fixtures; for example, seeking those that will reduce cleaning"

trapped under the reflector, where it deposited its load of dust on the reflector surface and on the top half of the fluorescent tube."

#### Better Results From Lights

Copifyer's louvered reflector fluorescent units, being open at the top, permit 45 per cent of the light to go up and 55 per cent to go down. The units help avoid the dark ceiling directly above the reflector. Also, the 45-degree cutoff in the louver eliminates glare in the workers' eyes. There is no loss in foot-candle readings at desk levels.

Maintenance improvement for overhead work. A portable four-wheel dolly simplifies operation and makes it more safe when it's placed on a high stacker truck which functions as elevator



As a result of an employee's suggestion, the Government Printing Office has a greatly improved method to dispose of burned out fluorescent tubes. L. Van Allen, plant engineer, reports that a line of salvaged pneumatic tubes three inches in diameter was installed vertically in an electric shaft from the top floor to the basement, where it terminates in a 55-gallon metal drum containing about six inches of water and having a tight fitting cover around the tube.

#### Junking Fluorescent Tubes

At each floor level a sheet metal attachment, looking like the spout of an old-fashioned coffee pot, has been riveted to the pipe. This attachment has a foot-operated lid and through it the maintenance man drops used fluorescent tubes. They fall to the drum one or more floors below, where they are pulverized by their own impact and that of following tubes. Several hundred tubes are disposed of in this way every month with a minimum of trouble and expense.

The device has a safety feature also, as the ground glass and fluorescent fixtures are thoroughly wetted by water in the drum and can be disposed of without handling. When one drum is almost full, an empty one can be set in its place in a few seconds. (Editor's note: Readers who are interested in receiving a sketch of this fluorescent disposal idea may write to THE INLAND PRINTER.)

"What's all the shootin' about?" Charles Conrard, Western Printing and Lithographing Co., Racine, Wis., answered that question with this "work simplifier" answer which combines maintenance and safety: "The sharp reports of a .22 may have startled some of our people, but it was better than listening to an air or electric drill. Our electricians are using a special gun that shoots hardened steel studs into brick and concrete. These are for fastening pipes and boxes to the walls.

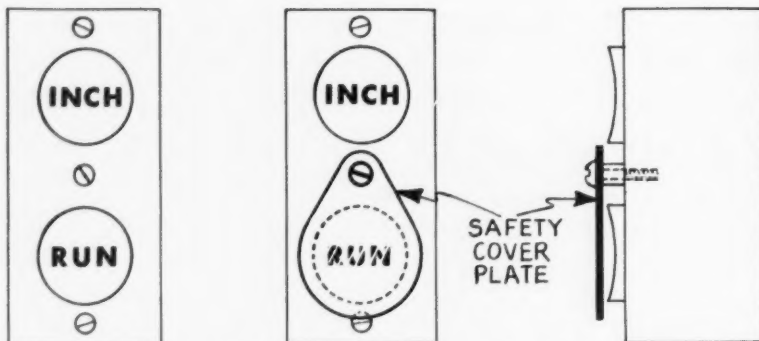


Diagram of safety cover plate installed over the run buttons to prevent accidental starting of press

A little noisy, but one shot takes care of one stud, instead of ten minutes of drilling and dust, the old way."

To make sure that the safety factor is not overlooked, supervisors of departments where a Work Simplification proposal is submitted can check it to see if a safety angle is involved. Often a Work Simplification idea will be initiated after a near injury, thus preventing the real thing from happening, while at the same time easing and simplifying the current method. For example, accommodating various heights of trucks at shipping docks is a problem common to most printing plants. Such items as floating docks are available commercially, but they are expensive. Copifyer had several near injuries when dock plates slipped due to uneven loads. Loads were often dumped, and blocking and reblocking wasted time.

Mr. Myers explains that "if a truck was lower than the dock, wedge blocks were laid on the floor to raise the truck body to dock height. If the truck was higher, the plate from the dock to the truck was blocked. Because of the resulting slope, three men usually were required to load skids into a long truck body." With Copifyer's own "floating unit," one man now unloads and loads faster and safer than three did before.

At a saving in cost, Copifyer had a structural iron company design a hinged 8x10-foot dock section. A push button controls an overhead winch that raises and lowers the free end of the plate. A shield alongside the dock section prevents catching a foot or toe between the dock and the plate. One man using a battery-powered lift truck now easily and safely moves skids in and out of truck bodies.

#### Contribute to Smooth Functioning

When asked to estimate the value of Work Simplification training, enthusiasts of the program frequently point out that although some of the results are not easily measured, they contribute much to the smooth functioning of personnel and operations. The personnel become alert to possibilities of "the better way."

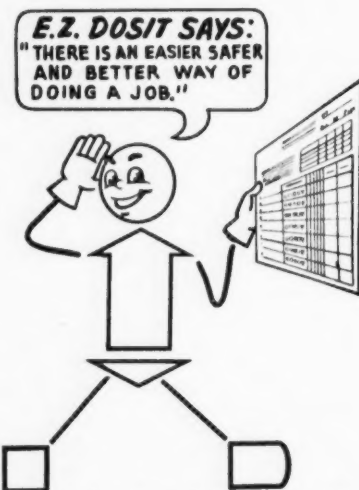
For instance, while Copifyer was replacing old presses with new ones, the men found that the run button on the new press was in the same position as the inch button on the old presses. As a result, when helpers or pressmen shifted back and forth from old to new presses, sometimes they would be apt to hit the run button by mistake when they really

wanted to inch the press. While washing off the blanket or plate, the pressman is watching in front of him and usually presses the inch button by feel.

The protection provided to avoid accidents consists of a 1/16-inch thick circular disk hung through a screw and post above the run control. To operate the press, the pressman has to push the safety disk aside in order to press the run button. Now, the idea of a safety cover plate was not from one of the Copifyer people; it came to them originally from Roy Tyler of Harris-Seybold. But the realization that here was a place where it could serve a useful function and prevent injuries to personnel was the result of alertness on the part of Copifyer people, who have the Work Simplification viewpoint.

Going a step farther, Copifyer disconnected all the run buttons on the four-color press except the one on the number four unit (the last down at the delivery end) and one on the feeder. This prevents any possibility of hitting the run button while installing a new blanket or a plate.

On all three of the two-color presses and on the four-color, there are now two but-



E. Z. Dosit, drawn by combining the five symbols used in making a flow process chart and connecting them with fine lines and safety gloves, plus a smile for good human relations. He was named for "easy" and combination of first letters of five symbols in this order: Delay, Operation, Storage, Inspection, and Transportation. Figure identifies Work Simplification and emphasizes there is easier, safer and better way of doing job

tons at the delivery end—one to stop the feeder and one to stop the press. The company found it was good safety-wise and production-wise, since it is a long hike from the delivery to the feeder in case the pressman wants to stop the press quickly.

#### Encouraging Safety Attitude

Management can encourage the safety attitude on the job. The Cleveland Electric Illuminating Company combined the five symbols used in making a flow process chart (see the July, 1953, issue of *THE INLAND PRINTER*), connected the symbols with a few lines and safety gloves, and made a cartoon figure. They named the figure, giving him two initials "E. Z." (easy) and a last name consisting of the first letters of the five symbols in this order: Delay, Operation, Storage, Inspection, and Transportation. A smile on E. Z. Dosit's face shows that good human relations are an integral part of Work Simplification. He identifies the Work Simplification program and serves as a reminder that there is an easier, safer and better way of doing a job.

#### Discovers Franklin Letter

Displayed at the 12th Exhibition of Printing during New York's observance of Printing Week was a letter to England written by Benjamin Franklin on July 10, 1743, in an effort to find a competent manager for a printing plant he planned to establish.

Roland Baughman, head of Columbia University's special collection, found the letter among more than 135,000 books, manuscripts, and other materials in the library around which Columbia is developing its Graphic Arts Center. Carrying a Philadelphia dateline, the letter read as follows:

"Sir: Mr. Read has communicated to me part of a Letter from you, recommending a young Man whom you would be glad to see in a better Business than that of a Journeyman Printer. I have already three Printing Houses in three different Colonies, and purpose to set up a fourth if I can meet with a proper Person to manage it, having all Materials ready for that purpose.

"If the young Man will venture over hither, that I may see and be acquainted with him, we can treat about the Affair, and I make no doubt but he will think my Proposals reasonable; If we should not agree, I promise him however a Twelve-months Good Work, and to repay his Passage back if he enclines to return to England, I am Sir,

Your humble Servt. unknown,  
B. Franklin"

Noting that "it is a long time since Franklin had to look to England for a printing plant manager," Mr. Baughman added that "the search is no less intense today for good men and women whose education, background, initiative, and imagination are needed to provide continued progress in the graphic arts."

● It was not till 1860 that an apparatus was invented for grinding soft woods such as pine and hemlock into pulp from which paper was made.

Many weekly newspapers also operate commercial printing plants and have been acquiring new buildings and equipment; you may wonder

# What's Happening in Weekly Field?

★ Have you wondered what is "going on" in the weekly newspaper field? Are the weekly newspapers losing ground? Holding their own? Or moving forward? Ever since the end of World War II, I have also wondered what, specifically, had happened since the end of the war. About a year ago I gave myself the assignment to get out in the field and get some first-hand information. Since then I have visited more than 260 weekly newspapers, mostly in Minnesota, but also in North Dakota, Montana, Idaho and Washington.

Now, as I simmer down my experiences and talks with weekly newspaper publishers and staffers, it is clear that managements on papers in this tier of northern food-and-fiber-growing states have been and are still engaged in three major programs: 1) to improve buildings; 2) to obtain better equipment; and 3) to improve working conditions—all to the end of more efficient production.

## What's Happening to Buildings?

It was encouraging and refreshing, to say the least, to see the large number of new buildings planned and constructed since the end of World War II. You'll find new buildings in all population groupings — under 500, 500-1,000, 1-2,000, 2-3,000, and up, of course.

Each represents the realization of a dream, or long-range plan, for the publisher, his family, and the staff.

Architecture varies, as one would expect, but the general favorite is the efficient, all-on-one floor, modern or functional modern structure. Plenteous use is made of the newer building materials, glass brick and metals.

Many publishers strove for a straight-line, production-line layout of machines, presses, and equipment, but others, with nearly square-shaped areas to work with, planned their production lines in L or Z patterns with good results. Each publisher seemed satisfied that he had succeeded in locating various departments to attain maximum efficiency.

I asked this question: Where did you get your ideas for your building?

Publishers usually answered: From my folder of clippings from printing and journalism publications, from newspaper meetings, from my own personal notes jotted down on visits to plants, and from a book on weekly newspaper management.

A visitor can't help but share the pride of the publisher and staff as he makes the rounds of a new building, built to the specifications and needs of a particular plant and newspaper. And these new plants always seemed as fresh and clean as a field of rain-swept clover.

Rare, indeed, was the old newspaper building that did not have a new addition, a specially-built office for the publisher, a new roof, or a modernized front, or possibly all of these. Additions were built

By Thomas F. Barnhart

Professor of Journalism  
University of Minnesota

for special purposes—a stock room at one plant, a pressroom at another, a casting room for another—to isolate these from other departments.

I would estimate that the years since the end of World War II have provided more capital investment in buildings, long delayed because of increased construction costs and material shortages, than any similar period in the history of American journalism.

Another of the "signs of the times" is that most publishers have invested in new signs for their buildings, with the result that the weekly newspaper plant is no longer to be classed as the most-difficult-to-find place in town.

Next to the splurge of new and improved buildings, the second most noticeable change in the weekly newspaper field is the flood-tide drift to new and re-conditioned equipment. Purpose: To turn out work faster and more economically.

Many publishers explained their purchases this way: "We bought faster, more efficient typesetting machines, presses, and equipment to cut down on time workmen spend, especially at present high wages." Others put it this way: "With our old equipment, we were too slow; we had to change to become competitive." Regardless of how each publisher phrased his thoughts, his words added up to mean modernization within his means.



Typographic tricks with ornaments were indulged in to create this keepsake for Paul A. Bennett and his friends when Mergenthaler Linotype's typographic promotion manager was tendered a testimonial dinner in New York last December in observance of his 30 years in the graphic arts. Albert Schiller designed the typographic arrangement and printed it in deep wine color

What have weekly publishers bought, and what do they plan to buy? The question is put in this double-barreled way because once the typical publisher is in the market to buy, his purchases usually follow a pattern, based on needs.

First, he generally buys a larger, more modern casting box—either new or used. He sees his old casting box as a time-waster in casting mats, especially large ones that he may have to cast in sections because his old box is too small. Too, he wants an attached melting unit that "fires up" quickly.

Second, the publisher buys a metal saw, usually a new one. He looks for a better saw than he had, more flexible than his old one, and with adequate safeguards for users. In most cases, the old saw is kept around as a second saw and moved near the casting equipment, to trim casts. Scores of publishers pointed out that they didn't realize the thousands of steps that had been wasted in their shops until they got both saws working. Of course, many of the new saws were equipped with routing and mitering attachments.

Third, the typical publisher then buys a larger cylinder press for printing his newspaper. On this purchase, most seemed quite willing to buy a used press from another newspaper or commercial printing plant. Press purchases are motivated by two good reasons: 1) to get a press large enough to print more pages at a time, and 2) to get a better print. And, as many readers of this report know, once a press is sold, a series of sales is started among newspapers that rivals the fissionable reaction of certain elements in our A- and H-bombs. There's no telling where the last deal takes place, often as much as a decade or so later.

## Up-to-Date Presses Being Used

Before leaving the report on presses, two more findings are worth recording. One of the big surprises on this busman's holiday of visiting weeklies was that of discovering so many Duplex and Cox-O-Type presses in use by these smaller papers. For example, four weekly plants visited on a single day had one or the other—and these plants were really in rural territory. At the other end of the press parade, two plants were still using old Army presses, and one shop printed from a Vaughn's Ideal Hand Cylinder (historians and antiquarians take note).

Fourth, weekly publishers go all-out for small, automatically-fed platen or cylinder presses, for handling commercial printing. Again, the reason is simple: To get expensive manpower away from feeding presses on long runs. All commonly-known presses figure in this aspect of publishers' purchases during the past few years.

Fifth, the average publisher in the medium and larger-size weeklies turns to



major-investment machines—a new Lino-type or Intertype. Many of the transactions of the past few years could be classed as deferred purchases, held up until deliveries could be made. All publishers emphasized the point that they had to turn more and more to machine composition to get work done on schedule, to operate efficiently, and to overcome lack of manpower. As a consequence, purchases ran heavily to the larger, more expensive typesetting machines, equipped with many matrix fonts, auxiliaries, mixers, and other attachments. As in the case of saws, mentioned earlier, publishers usually kept their old machines, partly because of low trade-in values, and partly because they had need for an extra, or second, machine for an even output of body type.

To sum up, the need for equipment has been shown as: 1) a larger casting box, 2) a better saw, 3) a larger cylinder press for printing the newspaper, 4) a small, automatically-fed platen or cylinder press for commercial printing, and 5) a new typesetting machine.

After this basic list, purchases are distributed over a wide range of items, with these standing out: new type cabinets and type fonts, improved mailing equipment, new proof presses, new newspaper folders and commercial printing folders, Ludlows, Elrods, larger paper cutters, brochures for rule work, galley racks and galleys, numbering machines, and so on.

It was both interesting and astonishing to note the large number of small-town newspapers that have added inexpensive photo-offset equipment, to add flexibility to their commercial printing operations. And publishers were genuinely enthusiastic about their photo-offset ventures, particularly those with a flair for art or work at a drawing board.

This section of the report closes with the note that many of the weeklies visited now lease a Scan-a-graver, the machine that makes halftones by burning holes in plastic sheets. Though some publishers confine Scan-a-graver output to news, advertising, and commercial printing needs of their own plants, most do work for neighboring plants as well.

### Working Conditions

Any way you look at it, the period since the end of World War II has been marked by a widespread improvement in working conditions for publishers and employees.

Here are some of the evidences:

1. More publishers are getting away from energy-draining 70-hour weeks on the job. More of them find (or take) time to act as other humans act: they spend more time with their wives and children, more time fishing, more time golfing, more time in just plain visiting.

2. More staff members work shorter weeks. They, too, get more opportunities to behave like human beings: they take auto trips to distant places, they go hunting, they enjoy flowers and gardens, they paint their own houses, they frolic with their children.

3. With so many new and reconstructed buildings, there is usually better heating, improved lighting (much of it fluorescent), adequate ventilation and, in many plants, air conditioning units or home-

made cooling systems — any or all of which improves working conditions for everybody in the plant.

4. With more attention given to workflow and plant layout, employees are happier over arrangements of equipment that save time, save steps, and save on costs of production.

5. Morale-builders are on the increase. Now, when you drop into a weekly newspaper office to "talk shop" with the publisher you may hear a radio going, with either a musical program or a newscast on. Coffee "breaks" are standard procedures in the northern-tier states, especially

at mid-morning, and perhaps afternoons, too. Even old-fashioned staff picnics and fishing trips are being revived. And many weeklies now have a telephone in the back-shop as well as in the front-office—to accommodate family and advertiser calls to individuals.

That just about sums up what's happening in the weekly field. If you decide to visit a few weeklies yourself, permit me to suggest that you go on any day except press day, for on that day everybody is as busy as the dickens getting the paper out, then many of them scoot for the golf course.

## Houston University Has Graphic Arts Program



Students in the graphic arts program at the University of Houston have an opportunity to acquire practical experience by devoting part of their time to work at the \$90,000 campus printing plant

Students in the Printing Plant Management curriculum at the University of Houston are gaining wide practical knowledge in graphic arts subjects ranging from estimating to actual printing.

The four-year graphic arts program began on the Houston, Tex., campus in the fall of 1949, and the department had only one graduate in its first class of 1952. At the end of the academic year 1953 there were 12 graduates.

By the time a student receives his Bachelor of Science degree, he has acquired thorough training in both technical and management courses. On the technical side, courses are scheduled in letterpress and offset, hand and machine composition, typography, imposition and lockup, and bindery work. Management courses include estimating and cost accounting, production control, printing plant layout, and personnel management. The student may also select courses in allied fields such as salesmanship, photography, advertising, and art.

A \$90,000 printing plant on the campus serves as a laboratory, and many students increase their practical experience by part-time work in the plant. Mechanical facilities are constantly being improved, and present plans call for the addition of \$25,000 worth of offset lithography equipment.

S. Wayne Taylor, head of the School of Graphic Arts and director of the printing plant, says that so far demand for graduates of the course has far exceeded the supply, with each student being offered from two to five job opportunities.

### Form National Honorary Society For Students in Graphic Arts

A scholastic honorary society for college students in the field of graphic arts became a reality recently when three college groups agreed to become the first chapters. The society will be known as Gamma Epsilon Tau, and its three founding chapters will be at Santa Barbara College and Harbor Junior College in California and the Institute of Applied Arts and Sciences, State University of New York.

Activities of the society are being sponsored by the International Graphic Arts Education Association, and membership in Gamma Epsilon Tau will automatically include student membership in IGAEA.

The national honor society plan was originated some months ago by George M. Halpern, editor of THE INLAND PRINTER's Pressroom Department and head of the advertising production department at New York Community College.



Thirty miles west of the Hudson River, where  
it isn't necessary to bear arms any more, is

# The Private Press Of Joseph Low

By P. K. Thomanjan

Another in the Series on America's Private Presses



Joe Low, a serene and quiet-natured person, won't venture into jungles of the city, but prefers to operate Washington hand press in background on outskirts of historic Morristown, N. J.

★ Out around the outskirts of historic Morristown, New Jersey, Joseph Low has his private press, from which he distills high-spirited items—some of them verge on pure moonshine.

Far from the madding crowd and near to nature, he has a chance to get closer to his active resources and to produce his very personal creations that are a beverage to the soul of graphic artisans.

Joe, being a serene and quiet-natured person and preferring not to venture into the jungle of the city, has worked out his destiny with the aid of an old Washington press. Always self-taught and self-directed, he has printed provocative pieces which have created a paper trail of inquiries and brought commissions to his very door. Thus, he has found a way of drumming up business without beating out his brains.

Joseph Low's career story is as simple as his way of living. Born in Coraopolis, Pennsylvania, he moved with his family at an early age to Chicago. He went to the University of Illinois for a while, then shifted to a process of self-education after finding that his bent lay along unconventional channels. He studied earnestly in museums and libraries. Ernest Dettner at the Newberry Library helped to guide him to the proper sources for the nourishment he sought. Then he drifted to New York and studied awhile with George Grosz at the Art Students League.

Then followed a period of teaching graphic arts at Indiana University, where he set up an experimental press. This whetted his desire to establish a press of his own.

Joseph Low prepared a special mailing piece, only slightly reduced here, with fold at top, to direct friends and prospective customers to his hideaway thirty miles west of New York City. The map on the reverse side and the Indian illustration are in three water colors on a rough-textured white stock

## an old Indian TRAIL

into the Wilderness surrounding

MORRISTOWN, N. J.

Prepared for the direction and  
encouragement of persons in the vicinity  
of New York City brave enough to  
venture thirty miles west of the  
Hudson River in search of

RUTH and JO LOW



N. B. It is no longer considered necessary to carry arms in this region, once you have passed Jersey City.

In 1946, he journeyed East with his family and found a congenial haven in a remote and wooded section outside of Morristown, New Jersey, famed as Washington's headquarters. The place was a large coach house built in the early 1900's. He decided that this would be both home and workshop. Reluctant to pound the city pavements in quest of work, he pondered on how to secure tasks for his talent.

Joe Blumenthal of the Spiral Press suggested that he send out a series of colorful direct mail pieces that would graphically call attention to his special kind of skill. This required that he print them himself, for to have this work done outside would involve considerable expense and the Low exchequer was none too flush at the time.

He already had a Washington press, bought from a backwoods newspaper printer in the hills of West Virginia. The price was ridiculously cheap, a mere \$75, but by the time it was delivered and put in working order, its cost had trebled—and it was still a bargain.

### Broadsides Snared Top Clients

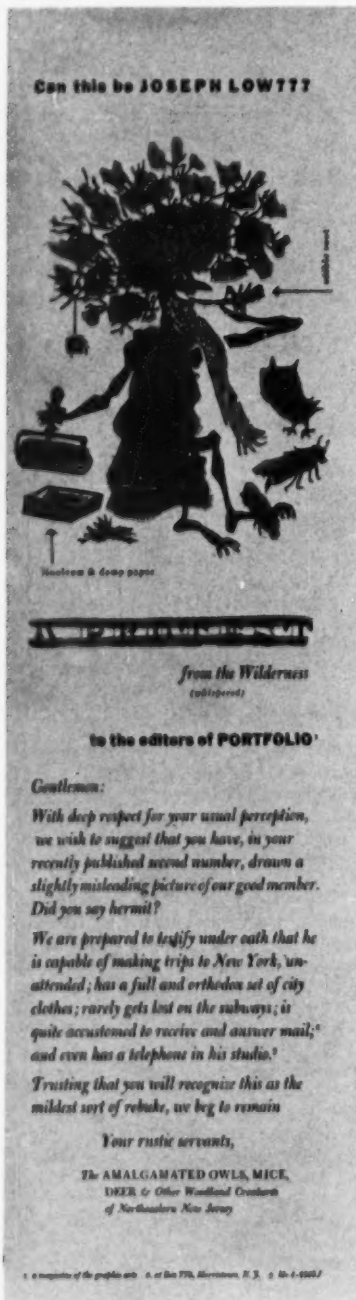
Blumenthal lent him money to buy enough type and other equipment for a start, and he launched his program of sending out odd broadsides, which are today collector's items, truly bits of Americana. These attention-intriguing direct mail pieces have one by one lured responses that have resulted in the acquisition of such choice clients as Container Corporation, Columbia Broadcasting Company, *Mademoiselle*, *New York Times*, Upjohn Company, Alfred Knopf, Oxford University Press, Harcourt Brace, and others.

There is about Joe Low a certain homespun self-sufficient quality that is reminiscent of Thoreau and his sturdy ways. He also has the outspoken honesty of this New England gentleman along with his

frugality in making the most of oddments at hand.

The shape of some of these early pieces was determined by the size of the paper available, for the stock came from waste cuttings presented to him by various friendly printers. The mailing list was held down to 200, which was a good day's work on the hand press and all he had time and patience to color by hand stencils. Even the linoleum used by Low comes from scraps bought from a local dealer in floor coverings. A few dollar's

Joseph Low is not quite the ridiculous-looking character depicted here. Originally designed as a protest, in three colors and black, broadside became promotional mailing piece for Low's work



worth is enough to last him well over a year.

Low prefers linoleum to wood in making his cuts because it is a more flexible medium permitting a fluid expressive quality of line, whereas wood with its definite grain has a tendency to impose its own character on the image to be made. Low also finds that he gets a superior printing surface with linoleum, which adapts itself better to paper and is perhaps more sympathetic to ink.

In setting out to make a linoleum cut, Low works loosely with a soft pencil and then transfers the pencil sketch to the block. He uses this rough drawing as a suggestive guide and proceeds to develop it in terms of the medium itself, keeping it growing until the last detail is finally completed.

Low makes transfers in the following manner: he rubs the surface of the block with beeswax, places the drawing face down on the block and burnishes it with a bone burnisher or with a pocket comb. The wax pulls the graphite from the paper to the linoleum.

#### Unusual Coloring Methods

After the sheets have been printed on the press, Low takes a brush and water colors and tries various ways of adding color to them. When he hits on a color which satisfies him, Low places it under a cardboard frame on which he has stretched a sheet of acetate. The color areas are clearly visible through the acetate and then he proceeds to cut openings in it to duplicate them. Of course, a separate stencil is necessary for each color, unless the areas are widely separated. On acetate stencils, Low uses a Japanese stencil brush made specifically for water colors. Thus he gets color effects that are fresh and light and keep his basic drawings visible.

In some cases, acetate is not suitable because of its tendency to curl slightly when wet; then he uses aluminum foil. This does not have the advantage of being transparent, but it will lie very flat.

Printing on dampened paper, Low finds, allows him to use papers which are interesting in texture yet extremely difficult to work with. In this way, he is able to obtain a sharp impression, avoid overloading the ink, and save a great deal of time in make-ready.

Low is a stickler for make-ready and takes after the 19th century craftsmen, who would spend an infinite amount of time in adjusting effects. He finds it thus possible to get fine gradations of gray, regulated by the amount of the impression. In general, he prefers to starve types for ink, to gain clarity of impression. Low uses stiff inks for the same reason.

His press has a 26x40-inch bed, and in the old days it was used to print newspapers. The thing that Low likes about this press is its mechanical simplicity and vertical pressure, capable of delicate adjustment. Here everything is readily controllable and the artist need not be a mechanic as well.

Sometimes, Low uses his press for typographic experiments to determine a style for projects to be printed elsewhere. The Washington press is ideal for this purpose, for there is the minimum of

machinery between him and the effect he would create. One of his notable experiments, involving his linoleum cuts, are some trial pages for an edition of Homer's *Odyssey*. This should be a classic when it appears between covers.

One of the most interesting pieces turned out by this press is a series of 15x22-inch broadsides, each illustrating a different Aesop Fable. Printed on a heavy handmade paper, they are set in 18-point Bulmer with the moral in a nicely contrasting 12-point italic.

#### AIGA Poster Kaleidoscopic

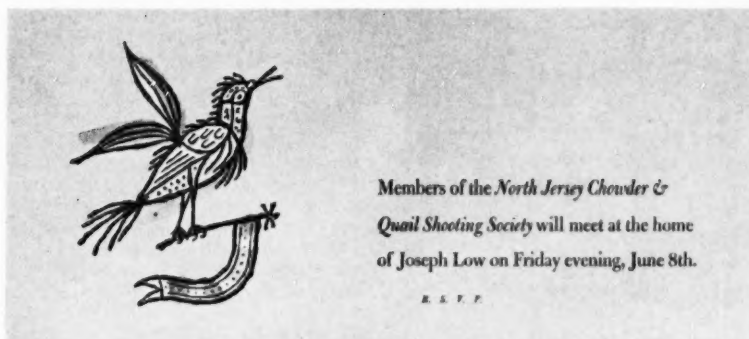
For the removal of the American Institute of Graphic Arts to its new quarters, Low designed a posterish announcement which has the glamor of a Venetian carnival. Through the facile manipulation of three colors, he secured a kaleidoscopic variation of hues that makes for an utterly enchanting effect.

For the elite Haydn Society of Boston, Low has designed a series of classic covers for their record albums. These have an old world charm and vibrate with resonant colorations. With two or three tone strings, Low adroitly secures bizarre harmonies. He gets a subtle counterpoint in hues by playing warm colors against cool.

The Low family boasts two flaxen-haired daughters, Jenni and Dandy. The invitations to their birthday parties are a joy. They consist of scribbled illustrations which Joe converts into linoleum cuts and prints up with some childishly abrupt text. They usually carry a footnote: "No gifts over 15¢." The illustrations give the kids a chance to daub in

Chiefly famed for being far from dead, Low got out this promotional mailing piece in yellow, red-orange, brown, and blue-green on black linoleum illustration and line at bottom to lure customers





There's a bit of a nature note in this invitation to Joseph Low's home, apparently to eat chowder and shoot quail, or vice versa; colors decorating bird and banner are red-orange and yellow-olive

some of their own fanciful colors. After their 7th birthday, they cut their own.

Just as he prints invitations for his daughters, Joe Low makes them up for his own parties. They have an informal intimacy and enjoy the aspect of a visual cocktail. Particularly delightful is the one showing a plow horse "on his way to have a drink with Ruth and Joe Low. Some of the guests will be human. How about you?"

Instead of Christmas greetings, Low sends out an annual New Year's card, also a product of his press, solely devoted to his diversion. A recent one showed a prancing animal with a tumbling clown and the words, "Good Luck in the Gnu Year from Joseph Low."

Proof of the effectiveness of Low's pieces is that you will find them pinned up on the bulletin boards of leading art directors. With folk and anonymous artists, Low feels an affinity for their virtues of directness and simple integrity.

"Here," says Low, "was unself-conscious art; the artist was more interested in the thing he was producing than in a display of his skill—the creation virtually grew in his hands and he was fascinated by its development." Low believes that with the Renaissance, Western art became infatuated with material things and the technical virtuosity involved in representing them. For himself, he prefers to revert to the earlier fundamentals.

The texts of Joe Low's mailing pieces are usually taken from old nursery rhymes. These have a jingle and lively pertness that inspires droll illustrations. The *commercial* nicely chimes in as a logical refrain.

### Has But Few Type Faces

Low makes the most of the few types at his disposal. He has almost a complete series of Bulmer, some Thorne Shaded, some Gothic faces, and some Century Expanded. His use of type is as bold and direct as his linoleum cuts, which is only one phase of his drawing ability.

As the Low mailings continue to yield a richer harvest, he finds himself more occupied to the extent that the issuance of further broadsides becomes quite a problem. Certainly, they should be sustained because red-blooded inspirations such as these should be in circulation for the general good. Being off the beaten path, they give those who labor in ruts a boost into freer realms of operation.

Joe Low, when he set his hand to the lever of that Washington press, unknowingly created a minor revolution in graphic arts circles.

More nature notes, this time another broadside; on russet stock, piece had light green leaf prints



## Know Your Paper

### Sizing In Paper

Experience has proved that sizing in paper is an important factor, too often overlooked when paper is selected, especially in combination letterpress and offset-lithography plants. Sometimes attempts are made to run a paper by the offset process when it has been sized for letterpress, and failure results. This is especially true with coated stock.

Two kinds of sizing are used in manufacturing. Hard sizing indicates that a generous quantity has been used to prevent the paper from being too absorbent, making it usable for writing and in offset to guard against fuzz and picking. Slack sizing indicates that a small quantity of sizing has been used to produce quick ink absorption and very soft cushion printing surface.

The two methods of sizing are sometimes confused. They have little relation to each other. Beater sizing is used in all papers, except blotting. Surface sizing, sometimes called tub sizing, is applied to the surface of the paper only, for the purpose of density and brightness principally. Today nearly all writing and offset papers are surface sized.—O. H. RUNYAN in *The Galley Proof*.

### Safer Mixture for Removing Dried Ink From Litho Plates

A member of the National Safety Council has informed the Printing and Publishing Section of that organization that there is a product now on the market designed especially for removing dried ink film from zinc and aluminum plates after they have been stored for many months. The mixture is composed principally of xylol, alcohol, and isopropyl acetate, together with a material which could be considered an image preservative.

The mixture is considerably less toxic and less flammable than the benzol-alcohol mixture commonly used in the printing industry for removing hardened ink.

Further information on the supplier of this mixture may be obtained from the National Safety Council Library, 425 N. Michigan Ave., Chicago 11.

### Make Cuts Same As Type Width

On book jobs, where the price is a factor and you have a number of halftones, try to have the cuts the same width as the width of your type column. That is, on an 8½x11-inch page having three columns of type 13 picas wide, it would be better to have your halftones made 13 picas or multiples thereof in order to avoid the costly run-arounds and narrow measures.—*The Centralite*.

### Quick Drying of Ink

Got a small job that you want to deliver within a half hour after it's printed? While making ready on the press, leave the stock near some source of heat so that it's warmed before it's printed. Even if you're not using a quick-drying ink, this method will help to set the ink in less than half the usual time.—R. T. J.



# Scanning the Scene

Through the Eyes of



"JL"

## Sharp and "Alive" at 75

I am not, in this column, setting out to establish a new association, one which, if set up, would be VPI (Veterans of the Printing Industry). I am avowedly interested, however, in telling something about some such veterans who have behind them accomplishment in the graphic arts, and for several reasons. One reason is for the record; another is because readers of "Scanning the Scene" have shown interest; and the third is because the men I have been writing about deserve having their service recognized. Besides, people like people. After each act on Ed. Sullivan's "Toast of the Town" TV show, that emcee appears, fondles his own hands, and asks the studio audience to give the performer "a hand." And, all the while, great performers in the graphic arts are, or have been, putting on better acts without benefit of suitable recognition.

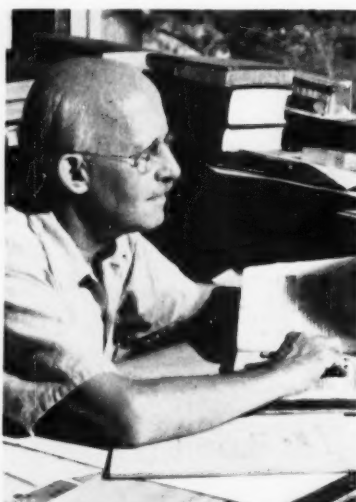
Past three-fourths of a century old, Will Ransom is today associate art editor at the University of Oklahoma Press, Norman. He works there more leisurely than he did as art editor, which position he assumed in 1941.

To me, Will Ransom is best known for his hand-lettering and type designing. The reproduction of the book label on this page, hand-lettered by him last year, belies any idea anyone might have that being over 75 years old necessarily involves anything like doddering. His notepad design is being reproduced in the Specimen Review department of this issue—and he printed that in red. Smooth work, eh? Show me something smoother.

My old-time (although younger) friend, Paul Ressinger, widely-known product designer, has often reminded me of what was probably my first meeting with Will Ransom. Sometime between 1914 and 1918, I called on Ransom in his Chicago studio. I did not, it seems, "recognize" Ressinger, who, as Ransom's apprentice in hand-lettering, was bent over his drawing board at work. I was calling on Will, I suppose, in connection with his then new type-face, Parsons, which he designed for Barnhart Brothers & Spindler. Parsons type is seldom found in printing today, but created quite a stir when it was brought out because it was so different from anything developed before or since. Just to demonstrate that, I'm making a sample showing in the second panel on this page. I regret that no sample of display sizes is available.

In connection with the Parsons face, there are two angles of interest aside from the type design itself. The first is that Ran-

som had for several years been hand-lettering the display lines in advertisements of Carson, Pirie, Scott & Company, great Chicago department store, in similar styling. The face was named for the advertising manager of the store. A second angle of side-interest is that Richard N. McArthur, now a prominent and learned master printer of Atlanta, but then advertising manager for Barnhart Brothers & Spindler, engaged Ransom to convert the lettering style into a type face. Mac also, incidentally, arranged to have Oswald Cooper adapt his pet style of lettering into



Seemingly little changed since he was seen in Chicago many years ago, Will Ransom recently posed for this news-type picture at his stand in the University of Oklahoma Press office especially for the February issue of *The Inland Printer*

type, the very original as well as bold Cooper Black. For Barnhart's, he—Ransom, again—did Ransom Shaded Initials and a lot of ornaments.

While Will Ransom is an outstanding letter artist and type designer, he is probably more widely known—and outside, as well as inside, the graphic arts—in connection with his work in bookmaking. Space doesn't permit detailed chronology, but it is fitting to note that Ransom's interest in books began at an early age. Working sometimes as a bookkeeper, as did Frederick W. Goudy, he served as apprentice and journeyman printer at Vancouver, B. C., and Snohomish, Washington. That was during the fading years of the 19th century. During this period, he experi-

mented with bookmaking at his Hancraft Shop in Snohomish.

Ransom migrated to Chicago in 1903 where he spent three months at the Art Institute and met Fred Goudy, with whom he collaborated in establishing the famous Village Press in suburban Park Ridge. Ransom says he was a charter member of the "Society for Basking in the Effulgence of Goudy's Glory." He returned to book-keeping again, but in 1912 set up shop as a free-lance operator in lettering, design, and typography in Chicago—with several stands of type in his studio just to play with—and continued until 1930 when he went to Rochester, New York, to become director of bookmaking for the Press of Leo Hart. There were two or three brief associations of a similar nature before Ransom went to Oklahoma.

Designing books for the customers of contracting printers did not represent Ransom's greatest interest in them. Probably, due to association with Goudy and the Village Press, and the influence of William Morris of England, Ransom's particular interest and great avocation has been in so-called private presses and their books. He is probably the best informed of any one in the world on such presses and their productions, produced in limited editions and largely for the love of doing them.

Ransom's major avocation for more than thirty years has been building up his so-called Press Book Records, covering limited editions from private presses such as have already been mentioned. He has more than 25,000 entries of individual books and of several hundred private and special presses. Some of these records have been published, notably "Private Presses and Their Books," in 1929, and "Selective Check Lists of Press Books," published from 1945 until 1950 by Philip Dushnes, of New York.

Ransom realizes this avocation or hobby represents a limited field, too small to pay publication costs, but he declares it is worthwhile. His quite comprehensive collection of data will eventually go into the William Andrews Clark Memorial Library at Los Angeles where it will be available to future students in this field. Accordingly, he is not reluctant to ask information about the true private presses. He particularly has in mind the small operations, but doesn't rule out the larger, more ambitious programs. In fact, he says, any addition to the record of press books

THE several desirable homes which we are just completing are all built upon a much lower material and labor market than now prevails, and they offer the best arrangement and conveniences found in the most modern house planning.

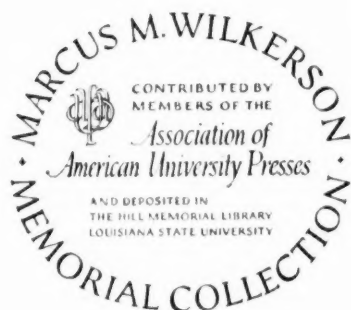
We recommend these homes as exceptional opportunities at this time—and offer them on convenient terms.

A sampling of the Parsons type, designed by Will Ransom. As can be recognized, it is unlike any style brought out before or since it was cast



—prospectuses, ephemera, magazine or newspaper articles, even vague rumors—will be indexed, filed, preserved, and eventually deposited in the Clark Memorial Library.

What about Will Ransom as a man? He is one of the mildest-mannered men I know. He would not be the "life of the party" anywhere or in any company, and, although many would consider him "fussy" beyond need, all would respect him for his meticulous craftsmanship. He is the artist, first, last, and all the time, and no slouch as a musician, having early mastered the organ, piano, and 'cello,



This piece reflects the character of Ransom's lettering far better than the Parsons type. Classic delicacy and excellent draftsmanship are distinguishing features of his letter designing

which latter instrument he says he still "scrapes." Asked how he spends his time, he wrote me that "As of now I spend forty hours a week at the Press, evenings and week ends at correspondence, and work on the 'Records,' a little 'cello 'scraping,' and sometimes letter-writing — too many activities for any one to get proper attention. It's a busy and, on the whole, happy life."

### Magazine Will Sponsor 36-Day European Graphic Arts Tour

Eugene M. Ettenberg of the Gallery Press, New York, vice-president of the American Institute of Graphic Arts, is director of a 36-day graphic arts tour of Europe sponsored by *American Artist* magazine. Limited to 30 persons, the tour group will sail from New York May 19 on the "Queen Elizabeth" to visit points of graphic arts interest in England, the Netherlands, Belgium, Germany, Switzerland, Italy, and France. According to Mr. Ettenberg, the forthcoming tour is the first of its kind since the 1920's, when a group of graphic artisans, including Frederic Goudy and William E. Rudge, visited Europe at the suggestion of George Jones, Granjon type face designer.

Columbia University officials have indicated that any Columbia students participating in the tour will be given college credits in graphic arts courses. Tour arrangements are being handled by the American Artist Magazine Graphic Arts Tour of Europe, 24 W. 40th St., New York.

# Typographic Scoreboard

## • Subject: Saturday Evening Post •

Issues of November 21 and 28, and December 5

### Type Faces Employed

Bodoni (M)	23
Bodoni Book (T)	19
Century Schoolbook (T)	26
Century Old Style (T)	9
Century Expanded (T)	1
Times Roman (T)	18
Garamond Old Style (T)	8
Garamond Bold (T)	8
Caledonia (T)	6
Caledonia Bold (T)	4
Baskerville (T)	5
Baskerville Bold (T)	1
Caslon Old Style (T)	4
New Caslon (T)	1
Bookman (T)	3
Old Style Antique (T)	1
Vogue (M)	3
News Gothic (M)	3
Bulmer (T)	2
Binny (T)	1
Futura Demibold (M)	1
Kennerley (T)	1
Scotch Roman (T)	1
Cloister Bold (T)	1
Futura (M)	1
Electra (T)	1
Goudy Old Style (T)	1
Ads set in traditional types	124
Ads set in modern types	29

Not considered in the foregoing tabulation are eight hand-lettered advertisements, six of which are in tra-

ditional styles. Also not considered are sixteen advertisements, each in several styles of type without one predominating enough to justify credit. It should be mentioned, however, that the more prominent types (display) in 38 advertisements credited to traditional are of modern character. More advertisements in the issues checked are, therefore, modern in so far as type is concerned than the tabulation indicates. To get the full picture one must consider the tabulations of Layout, Illustration, and General Effect.

### Weight of Type

Ads set in light-face type	105
Ads set in bold-face	44
Ads set in medium-face	4

### Layout

Conventional	126
Moderately modern	51
Pronouncedly modern	0

### Illustration

Conventional	134
Moderately modern	42
Pronouncedly modern	0

Note: There was no illustration in one ad.

### General Effect (all-inclusive)

Conventional	81
Moderately modern	95
Pronouncedly modern	1

Scorekeeper admits of being in somewhat of a quandary when contemplating the selection of the best advertisements examined for this analysis and showing. Obviously, there are many fine advertisements in the issues, but none really outstanding from the standpoints of design and typography. Particularly, there is none so modern in use of devices associated with the mode that there wouldn't be some one to arise and claim it was not. None can argue the powerful Del Monte ad is conventional. In color, it is a smash hit, as were several others considered, but a selection for top rating had to be made. The Arrow display would not be cited as best modern if it were type-page size, with margins. Bleeding of illustrations is our reason for rating it as modern. Lopping the top of the head of the figure to emphasize shirt and tie would by some be designated "modern," but the idea is not a basic principle associated with design of that category; in fact, the idea was used pre-"revolution"



# SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

GEORGES HUEL of Montreal, Canada—You are to be congratulated on the fresh, original, and lively appearance of the work you submit. Much of it is quite highly decorative, but the ornamentation and colors in no instance obtrude to handicap the type, which should always be the first consideration. Your talent is in your ability to do ornate work which still functions as printing should, and it grips attention. You employ color with fine effect. We would show several items, only the colors are such and so used that we can not get two-color plates from the printed work.

ADRIAN WILSON of San Francisco.—You haven't been in business long or we were a long time discovering you, and in case of the latter we're glad we finally did. You are turning out some of the finest work done today and, while it is beyond us to suggest improvements in such craftsmanship, you can help us by continuing to send samples to be reproduced when conditions of size, proportions, et cetera, permit, all for the benefit of others. Your use of uncommon types so skilfully marks you as a master craftsman. The 10-by-13-inch program for the Champion Festival, featuring the beautiful and classic Centaur, is in the nature of a gem. "Share Your Knowledge"; let's see more of your great work.

THE FLEURON PRESS of Cincinnati, Ohio.—Your house—and, therefore, your boss-man, Lou Braverman—has for about two generations been listed in our book among the leaders in the accomplishment of the finest printing. The keepsake book, beautifully case-bound, issued at Christmas time and presenting

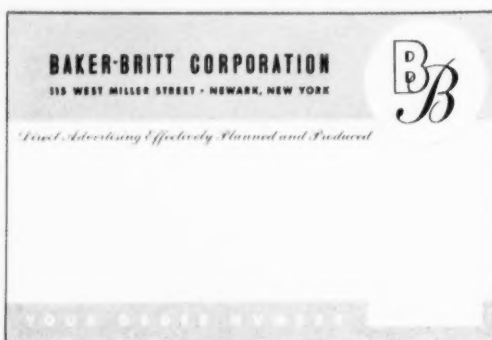
Lincoln's "Gettysburg Address," is as fine as such things come, and, as a rule, the best in the shop goes into presentation books. No reproduction we might make would properly or adequately represent the item itself because tones and textures of papers wouldn't be shown, and, despite the excellence of composition and press-work, for which you are especially noted, the papers are an important feature.

THE COMPOSING ROOM, New York City.—We admire your new pocket-size one-line type book, and you offer customers an entirely adequate selection of styles for their advertising. Simplicity itself, the cover is striking and unusual. With the title, "Type Faces," and your name, address, and telephone number in reverse below in a plate printed in deep green to the edges of the paper, and with "Type Faces" in bands printed in black, the color effect is unique. Commonly, the all-over plate would be printed in a bright color but that would result in an effect

quite ordinary because, to paraphrase an old song, "everybody's doing it." Your cover has distinction because the deep green background and slight contrast between it and the bands referred to in black are different from what is usual.

HERBERT W. SIMPSON, Incorporated, of Evansville, Indiana.—The work you do stands head and shoulders above the crowd of the usual. It has character, a character all yours, which is something which cannot be said of the work of far too many designers and printers. You accomplish the forceful and glamorous, evidenced by the series of blotters for Publicity Associates, and the refined, dignified and beautiful where those qualities are called for, as in the case of the calendar for Evansville College, equally well. To make the least adverse comment would be to exercise prejudice, something we can't allow ourselves to do, and there would be very little of that. Just once in awhile you do something which we'd prefer somewhat less ostentatious, but suspect that even such work does the job it was planned to do. Your pressmen do fine work, too, and colors are invariably in the best taste, sometimes quite unusual.

BERT BRYCE of San Francisco, California.—We appreciate your acting on our suggestion to send samples of one-color work. However, the issue with only single-color printing was lined up and reproduction plates made before we received your fine lot of samples. Otherwise, at least one of your jobs, the note-head of Chequita Riding Stables, would have been reproduced. All items rate from good to excellent, best being your own sta-



A sound form for label. Original is in brown and black on white



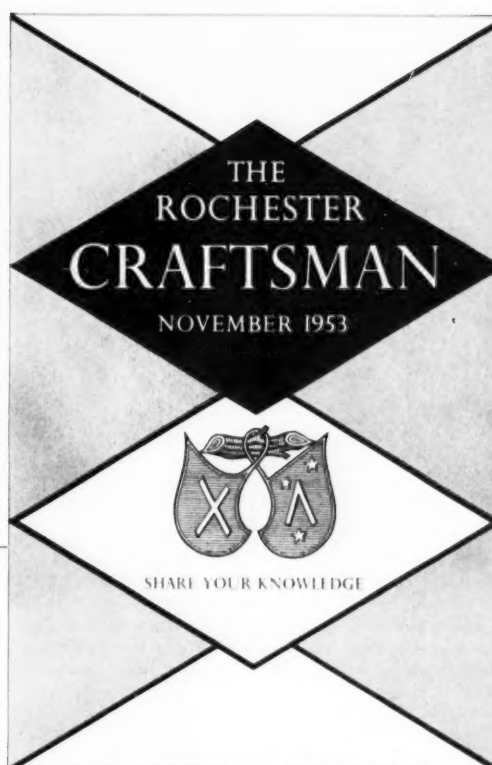
Dramatic spread from soundly modern brochure of Atlanta Art Institute, emphasizing interest of geometric forms this side of ostentation. Layout is by E. M. Lusink with collaboration on typography by Sol Malkoff. Both are instructors. Original is in deep green and related light green-gray on white paper

tionery in two colors. Your work is featured by (1) interesting and usually impressive layout and (2) nice use of color in both inks and paper. In fact, there is but one fault to be found with any of it. You sometimes combine an extra condensed light-face sans serif type—the name escapes us at the moment—with type of regular width, even with type at least slightly extended. Decided differences in the width of types in one form are to be avoided; use together violates shape harmony, a cardinal principle of design which can't be disregarded with impunity.

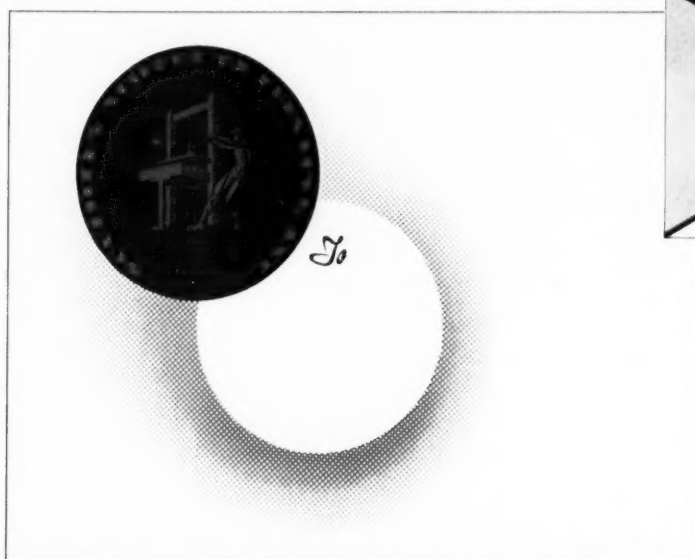
G. H. PETTY of Indianapolis, Indiana.—All the letterheads you submit are outstanding, of unusual design. Our pet among those most recently submitted is the one for the Indianapolis Blue Print and Lithograph Company. Done by off-

you do fine, characterful work, the like of which we'd like to see more coming our way.

JACK ROSS, Toronto, Canada.—On different occasions we have been amazed with what inferior cards artists use for themselves. You would think one who can draw, who has a superior sense for esthetics in all respects, would have superior stationery, including business cards—but, alas, artists are not necessarily designers. You're probably scared of what comes next, but you are different. Your card on beautiful turquoise paper—and of an uncommon shape which has point in the distinction it gives—is excellent. Simple lines of type appear above and below a small picture of an ancient calligrapher at work. While it is very pleasing, we have one suggestion. With the type so small and the blue stock



Striking and unusual cover from bulletin of Rochester Club of Printing House Craftsmen, original in deep and pale blues on white. Note that all specimens on this and preceding page are featured by geometric forms or circles, and in every instance with decidedly dramatic result

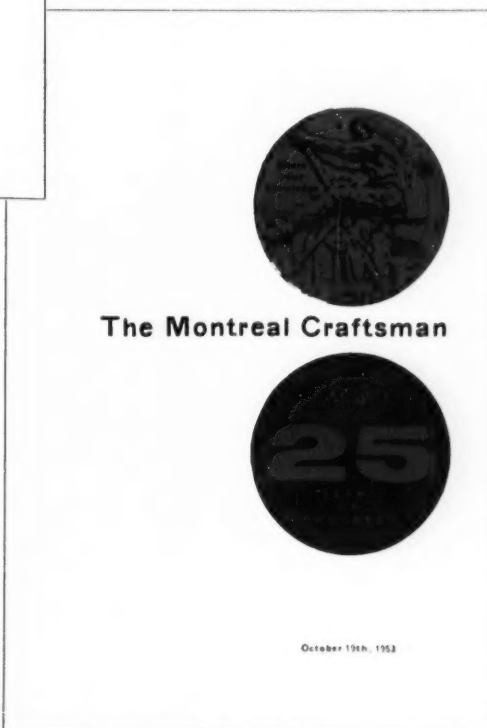


Catalog envelope from Southern School of Printing. The 12½- by 9½-inch original, in black and a rather heavy green on manila, rates high. Addressing is done in the open circle, a novel feature which adds much to the appeal of the unusual item

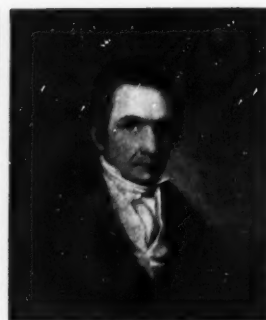
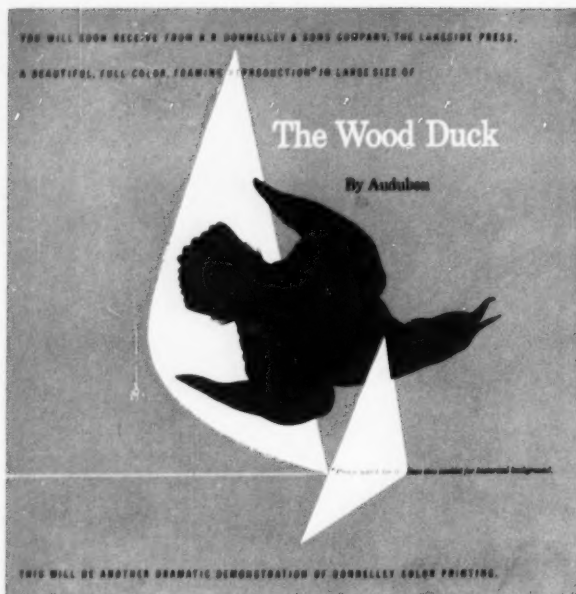
set in black only, but with a gray tone device screened in value back of the lettering in part, it gives a suggestion of two-color work, indeed with more character than if printed in black and some color. Von Junker's is a most unusual arrangement, but we'd have the shaped reverse band with "Von Junker" in line with "Corporation," the two somewhat lower than the band is placed as the job is printed. The long initial "J," printed in black over the red band, would, of course, have to be correspondingly dropped. We've even contemplated the effect if the reverse band were in black and the initial "J," striking through it after "Von," in red. Remember, we're just thinking out loud and may be off the beam, because the resultant effect—after the change suggested—might not be all we consider it would be. Anyhow,

darker than customary white, the Scotch Roman is rather weak. We don't read the copy with the comfort folks should. A designer of typographical work may have 20-20 vision and assume everyone reads what he can, and too many can not. Take account of these poor creatures.

ALDUS PRINTERS, New York.—We don't know for how many years you have been issuing those charming case-bound keepsake books at Christmas time, but the years have been many and the books have consistently exemplified the best in bookmaking from the original plan, design, through typography, then on the press, and in the binding. The 1953 book utilizes Sophie Swett's great short story, "How Santa Claus Found the Poor House," for text, and presents it in beautiful fashion. The boards of the



Simplicity plus, this cover from publication of Montreal Club of Printing House Craftsmen. Power stems from two big circles and much white space. Original is in deep blue and silver on white



*John J. Audubon*

Photo From National Audubon Society.  
A self-portrait in color, made at Black Woods,  
Feliciana Parish, Louisiana, in 1852, at the age of 37.

A SKETCH OF AUDUBON'S LIFE

HOW HIS ORIGINALS WERE PRINTED

THE STORY OF THE AUDUBON FOLIO

NOTES ON THE WOOD DUCK

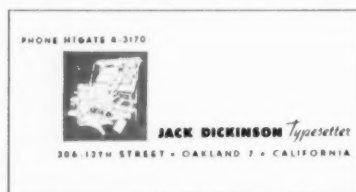
By George Duck, Jr.

Cover and an inner page from brochure produced by R. R. Donnelley & Sons Company, Chicago, to accompany beautiful full-color print of a famous Audubon print titled as the brochure. The large print, done in full-color by offset, was distributed to show company's outstanding ability to accomplish the very finest in printing. Second color on both pages—which, note, are square—is a very deep gray-green, with the paper stock, properly, a rough-textured white

nearly square book are covered with a beautiful pale but not bright blue paper on which the design is stamped in silver, and there are flakes, as of snow, here and there around the design and on the otherwise plain back. It's a beautiful combination. The title and by-line of the exquisitely impressive double title page are in silver, the illustration, largely on the left-hand page, being in black and the blue of the book covering, for sky and snow, with properly located highlights in pale yellow. Typography is both beautiful and readable, the type—14-point of one of the best book faces—being spaced the equivalent of a line between lines. Besides adding to effect, such spacing—impractical in much work, of course—adds measurably to comfort in reading, contributes to character and gives an impression of rare distinction.

HYDE BROTHERS of Marietta, Ohio.—We consider your idea of illustrating your blotters with interesting local scenes, emphasizing the features and growth of your community, excellent. It seems to us such pictures grip the attention of customers and prospects. Even in type of comparatively small size, the heading of the one you've sent us, "Completion of this New

Muskingum Bridge Marks Another Milestone in Marietta's Progress," seems certain to urge reading into the text following, which is not selling talk but further comment on the new bridge. Even your name and telephone number across the bottom are relatively inconspicuous, but you'll get results as surely as if you'd en-



Striking layout and unusual distribution of white space compel rating this business card by John F. Bethune, ace typographer of Gillies Printing Company, San Francisco, with the very best

gaged in the strongest selling talk. The fine presswork on the halftone is bound to be noted. We've never forgotten something about advertising we read when we were young, and ambitious to succeed in printing and advertising. It was that if copy of an advertisement were interesting,

and presented attractively and readably, the signature of the advertiser could be set in six-point and the reader wouldn't overlook it. A lot of things have changed with the years, but logic and human nature are eternal.

MIRELES PRINTING COMPANY of El Paso, Texas.—We like your circular "Remember when things you were proud of looked like these?" The display is in flowery types reminiscent of the gay nineties, but the feature is the group of small cuts, pictures of old-fashioned things, printed alternately in pale red and blue back of, around, and under the quoted heading. Usually an advocate of wide line spacing, it is more than ordinarily pertinent that we consider the large group of text between the heading and signature too loose and "straggly." Certainly, it is easy enough to read, even though the lines are longer than the prescribed "alphabet and a half" length, but the block is so weak it doesn't balance up with top and bottom display. It isn't proportionate; the relationship is not pleasing. The remedy would be to set the text in a larger size of type. In such a case, of course, one must realize the force of the display should not be reduced. Here, how-

John F. Bethune, Gillies Printing Company, San Francisco, right now, leads the field among those whose work we see in the typographic handling of small forms. So, we frame the characterful business card of The Candle Shop at the right. First of its finer qualities is the fresh, informal arrangement of the elements, positioning of which effects a desirable variation of white areas. The candle, so simply made

from rules, marks Mr. Bethune as a meticulous craftsman and, extending to top of card, counterbalances the type groups unconventionally below center. Most charming feature of the materially larger original is a color combination we can't represent. Stock is dull salmon, printed black as here, but with second color of illustration, although stronger in tone and brighter, matching hue of the stock.







ever, the display, through color use and otherwise, would hold its own with the text in larger type. The enclosure seeking orders for Christmas greetings is excellent, much of its charm and appeal being due to the fact that the paper is of a wood-grain finish. Too many printers overlook the fact that papers are obtainable in colors as well as white and that, as Strathmore says, "paper is part of the picture." They habitually do most one-impression printing with black ink when brown, green, or blue would add materially to appearance and effect.

PRINTING DEPARTMENT, TIMKEN VOCATIONAL HIGH SCHOOL of Canton, Ohio.—We have long enjoyed receiving your annual calendar, the top of each leaf of which bears some illustration in colors printed from hand-cut rubber or linoleum plates. Memory may be at fault, but we get the idea in some way that the art this year is not up to the standard of some past issues. Best of these are the mail box on February leaf, the butterfly on July, the hound's head on August, and the silhouette of a man shoveling snow for December. The red-brown stock used for the March leaf is so dark that the small type matter printed on it is all but invisible, even in black. For type to stand out there must be contrast of tone between it and the paper background. If black printing will not show on black paper—which it will not—then the nearer a background color is to black the less the contrast and the more difficult it is to see and read the printing. Another point: The type of the leaves, the quotation beneath each picture and the calendar below, should be spaced out somewhat or the leaves shortened to conform with the spacing. On all leaves—on some more than others—there is too much space between the quotation and the illustration, too little between the quotation and the calendar. Bottom margin is too wide, in fact, out of all proportion.

WARREN R. FULLER, Concord, New Hampshire.—We have long considered that the souvenir program, and other such publications where boosters buy advertising space, are about the toughest things to make something of that come to the typographer. Nine times in ten they are not creditable; they are often a hodge-podge of different and ugly types—maybe mixed with some good ones—the whole the antithesis of unity, essential to good appearance and, so, impressiveness. The one you send, which was issued in connection with the annual convention of the New England Conference of Typographical Unions, while not the finest item of the kind we have ever seen, is above average. In the first place, there is restraint in the number and styles of types used and individual pages are usually quite consistent and, so, harmonious. The typographical cover is good, although subject to some improvement. Border is too prominent and, being so, takes the play somewhat away from the type. A combination of double rule and 18-point decorative border, it is "heavy" for the type which is Garamond Bold and only moderately bold. If the two borders were closer together, the inner decorative one set nearer to the outer rule, leaving more space between the combination border as




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Myriad is the single word to enumerate the variations possible in the treatment of letterheads, as the seven above suggest. Second color on impressive top one is bright, pale green. The refined, but not conventional, Toronto heading was printed in black and orange. In his, Herb Simpson avoided the usual practice, printed the cut in stronger color, a dull green, and the type in "golden" brown. On the original of Jarrold's, from England, the cut is in red-orange, better for the item than our brown. Second color on original of Baker-Britt's is a fine brown and the parts in color on Livingstone's are a pleasing green, maybe a little dull. Refinement without suggestion of being dull is the feature of Kibbee's, the last one

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London clever design + murals

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LEISURE HOUSE INC. 802 MONTGOMERY STREET, SAN FRANCISCO 18 • TELEPHONE SUTTER 1-7812



*Will Ransom*

1350 CLASSEN  
NORMAN, OKLAHOMA, U.S.A.



*Printing House Craftsmen, Inc.*

Denver, Colorado

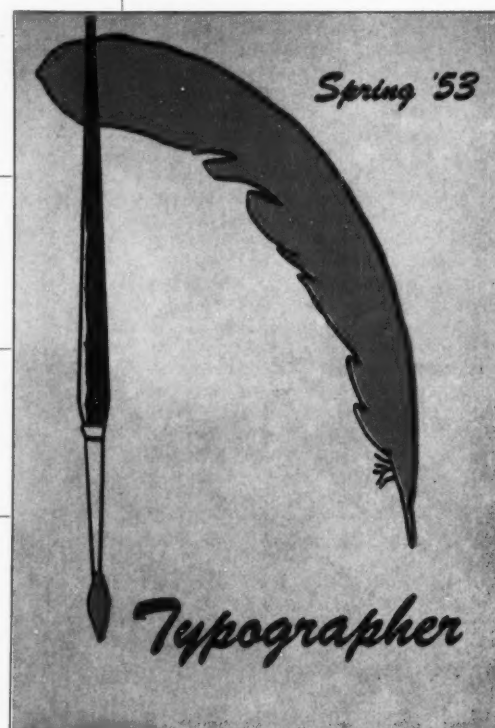
**Sequoia Press**

PRINTERS & DESIGNERS • 326 WEST KALAMAZOO AVENUE • KALAMAZOO • MICHIGAN

Letterpress Offset

H. D. Bartholomew is the designer of the first letterhead in this group of seven, on original of which orange is the second color. The three which follow were done by Wallace Kibbee & Son, San Francisco. They are printed in black and—respectively, as in order here—pale green, orange, and light green. Readers should note that design elements of all three are toward left side of sheet. The original of Will Ransom's notehead is in red-orange, avoiding the conventional black of one-color printing. Mr. Ransom, incidentally, is a former type designer. Al. Hoiland, able Denver typographer, did the Printing House Craftsmen notehead, in lower lefthand corner of which emblem of the organization appears in red. On original Sequoia design, a light gray panel appears back of word "letterpress"

reconstituted and the type, its effect of dominance would be reduced. Incidentally, when double rules—one line thick and the second thin—are used, the heavier line should be on the outside rather than inside as you have handled this rule. While the effect of the comparative length and arrangement of the lines of type is not at all bad, it is usually dangerous to have some lines of a design centered and the others flush one side or another, in any event not centered. On account of this, there is an effect of unstable balance in the group above the illustration. Before we forget, we question the use of a press illustration on the program of a meeting of comps. Back, however, to the lines above the illustration. If the first line, the copy "41st," were moved to the right to align with other lines of the group, except the second and third, the present effect of unstable balance would be very largely overcome. Pattern is important. It is poor on page twenty, what with the two small-



Cover from magazine of students of the Department of Publishing and Printing, Rochester Institute of Technology. Original, printed in medium green and yellow—the latter for feathers and brush point—on light green paper is a striking, pleasing, and unusual combination

est ads of the page in the upper left-hand corner. The two regular shaped quarter pages should have been side by side and the two smallest ones below one of these and above the oblong quarter page space which is properly across the bottom. If you will compare the placing of the ads on this page with that of those on page sixteen where it is correct, you'll "get" the idea much more quickly and certainly than we can possibly explain. Even despite the adverse points we have registered, the job is a very good one.

The Pupils of

Nancee Jo Land

are presented in Recital

AT ENFIELD PRESBYTERIAN CHURCH

Friday Evening, August 28, 1953

• Here, along the left side, are three items submitted to "Specimen Review" during past months. All involve violation of simple basic principles of design and display. Along the right—opposite in each case—are corrected arrangements, achieved mostly by cutting and then pasting the elements in different positions, the idea being to demonstrate improvement possible with the same type, and without restyling or measurable revamping.

When received originally, the title page at left was criticised for being unbalanced in three respects, (1) the type group being too low on the page, (2) the width of the group being greatest at bottom—whereas, for balance, it should be widest at or, preferably, near the top—and (3) second band of dots being at end of final line, where it affects pattern of whole as well as lateral balance adversely. In view of foregoing, comment on our rearrangement (opposite) should be needless, but the change was brought about entirely with paste pot and shears.

Original of Marks card was criticised for involved layout and over-emphasis of word "Press," which, alone, is meaningless. If either word of name were to be stronger, it should certainly be "Marks." Again, our resetting (right) should tell the story better than words. G. H. Petty, top-notch Indianapolis typographer did it—most capably, we think. Of the three it, only, is a resetting.

Disorder and absence of pleasing pattern or plan in placing of card ads on souvenir program page (left, below) were pointed out when the booklet was reviewed. Note how much better the effect is with the two quarter-page ads across the top and the two small ones framed by larger ones in the rearrangement at the right.

The Pupils of

Nancee Jo Land

are presented in Recital

AT ENFIELD PRESBYTERIAN CHURCH

Friday Evening

August 28, 1953

**Marks** **DRESS**  
PRINTING of the  
REFINED TYPE

Phone EL 3635

264 MASSACHUSETTS AVENUE  
BUFFALO 13, N. Y.

PHONE EL 3635

**MARKS**  
**PRESS**

*Printing of the Preferred Type*

264 MASSACHUSETTS AVENUE  
BUFFALO 13, NEW YORK

Compliments of  
THE  
RUTLAND  
HERALD

Stevenson's  
OPEN AIR  
MARKET

One Mile South of  
CONCORD  
N. H.

Compliments of

Worcester  
Typographical  
Union  
No. 165

JOSEPH R. MAHONEY  
President

ALBERT N. DELORME  
Secretary-Treasurer

Maine's  
Oldest Labor Union

PORTLAND  
TYPOGRAPHICAL  
UNION NO. 66

Chartered 1863

Compliments of

Worcester  
Typographical  
Union  
No. 165

JOSEPH R. MAHONEY  
President

ALBERT N. DELORME  
Secretary-Treasurer

Maine's  
Oldest Labor Union

PORTLAND  
TYPOGRAPHICAL  
UNION NO. 66

Chartered 1863

Compliments of

FITCHBURG  
Typographical Union

Number 623

Celebrating This Year  
GOLDEN ANNIVERSARY—1903-1953

Compliments of  
THE  
RUTLAND  
HERALD

Stevenson's  
OPEN AIR  
MARKET

One Mile South of  
CONCORD  
N. H.

Compliments of  
FITCHBURG  
Typographical Union

Number 623

Celebrating This Year  
GOLDEN ANNIVERSARY—1903-1953

Compliments of

MERRIMACK  
ELECTROTYPING CORP.

Compliments of

MERRIMACK  
ELECTROTYPING CORP.

# THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## More Pro and Con on How to Handle Fluorescent Ink

Many inquiries regarding the use of fluorescent inks reached my desk after publication of the feature article on this subject in *THE INLAND PRINTER* for August, 1953. Two of the letters merit careful consideration. One is from a printer who read the article and decided to try the fluorescent ink of a local ink manufacturer. He had an 18,000 run and found it necessary to stop the press for washups after 40 or 50 impressions. His sole complaint was that the ink was piling too rapidly, and that while the article mentioned piling as one of the problems still to be licked, sufficient emphasis was not placed on the seriousness of this difficulty.

Prognostication is an art based upon scientific knowledge. Not having seen samples of this man's work, I cannot tell whether the cause was due to (1) carrying too much ink, (2) pigment and vehicle insufficiently ground, (3) rollers not adjusted properly, (4) improper vehicle for ink, or (5) stock unsuited to printing ink. Any one of these could produce a piling effect. The mechanical "bugs" could be ironed out prior to placing the form on the press, but unfortunately for the printer, the ink difficulties could be ascertained only after the form went to press.

The second letter comes from an ink manufacturer who does not know the printer having the piling trouble. He says, in part: "We fully agree with you that increased use of fluorescent printing inks will be a great boost particularly for letterpress printers. However, we feel your article tends to dim the interest and enthusiasm by leaving the impression that when printing with fluorescent inks the printer and his pressmen are going to have all kinds of difficulties and limitations, which is not the case when using our product."

"In the first place, printers using our inks are not required to sign licensing agreements with us or anybody else, and they are not required to pay a royalty charge. This is very important because most printers shy away from this sort of restriction."

"In the second place, our inks are not restricted to line work and small solids. We are submitting samples of large posters and streamers (60x22 inches) which have been printed in one impression."

"We also do not recommend our inks for halftones or screen work because maximum fluorescence is obtained by printing a more or less heavy film of ink, depending upon the color used. However, a screen may often be printed in connec-

tion with solids or type to present a background or border. This screen should be printed with conventional printing inks.

"To our knowledge, none of the letterpress printers using our inks has had any trouble with piling."

### Many Blanket Types Available

Q.—We are wondering if you could give us the source of supply for letterpress blankets in thicknesses from approximately .010- to .035-inch. What types are available? Which is best?

A.—Press blankets are made from a variety of materials, each manufacturer believing his is best. Press blankets most prominently used are cork, rubber, felt, plastic, resilient card, acetate, Neoprene, wool-felt, etc.

Old-line pressmen stick with rubber press blankets, while the more progressive pressmen work with the newer materials. It is difficult to properly evaluate the best material because of the exaggerated claims made. To secure a true picture of your own situation, it is best to try them all, experiment if you please, and make a check list of advantages and disadvantages of each.

A new letterpress packing now on the market incorporates many of the old features and adds new ones. It consists of a plastic formulation and a special paper backing, highly resilient, made in approximately .024-inch thickness. Claims made for this packing are that it (1) reduces make-ready time 20 per cent, (2) allows uneven type areas to print evenly, (3) compensates for cylinder deflections due to wear or uneven bearer surfaces, (4) gives a high degree of dimensional stability, and (5) reduces slurring.

### Flexographic Printing Rollers

Q.—In the February, 1953, issue of *THE INLAND PRINTER*, there appeared an article on aniline printing. The article discussed many aspects of this process, but left several questions unanswered. Is the Anilox roller patented? Who holds the patent rights, or is there a firm that manufactures these rollers for the trade? Can ordinary rubber printing rollers be used? Are two or three rollers used?

A.—The Anilox roller is a steel roller, with mechanically engraved cells, which takes the ink from the fountain roller and from which excess ink is wiped by either a doctor blade or pressure from the form roller. The number of cells and their depth control the amount of ink reaching

the plate and provide smooth, uniform coverage. The Anilox roller is patented by Interchemical Corporation, which has exclusive title to the term Anilox.

The ink distribution starts with the ink fountain, which is covered to prevent excessive evaporation of the ink vehicle. The fountain roller is a smooth rubber-covered roller, and remains immersed in the fountain. A form roller runs with the fountain roller, and this, too, is made of smooth rubber. These rollers are made up specifically for this type of process. The original flexographic printing unit consists of two rollers for inking and distribution, the fountain roller and the rubber form roller. Each additional printing unit attached to the press also consists of two rollers, the fountain roller and the Anilox steel roller. Every press manufacturer has his own variation of this system, but in general this is the way the inking mechanism is set up.

### Yearbooks: Offset or Letterpress?

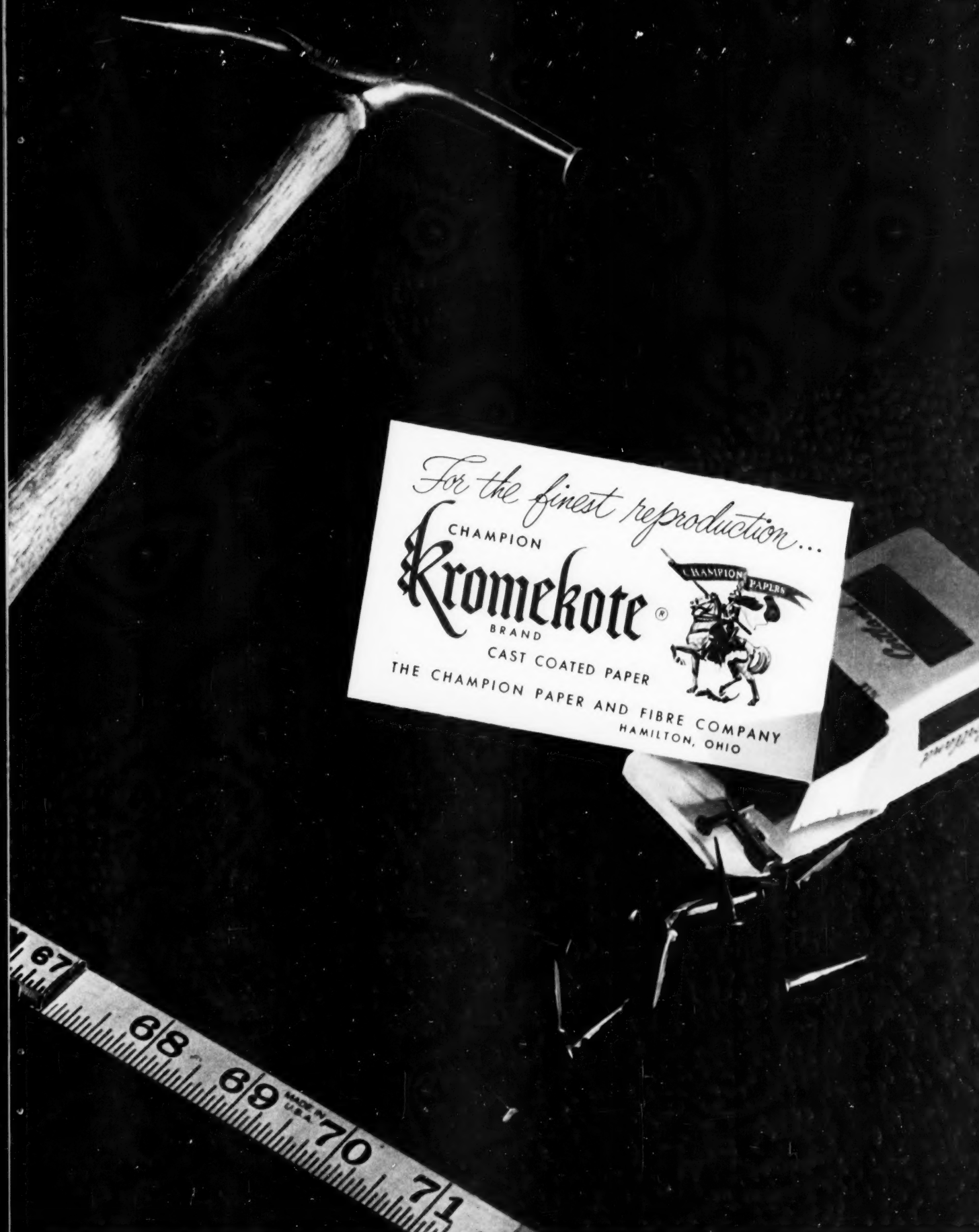
Q.—We have been producing small high school yearbooks and now wish to expand into the college annual field. Could you tell us which method the producers of the larger college yearbooks use; which method is the more practical; and which do you think would produce the better class of work? All of our current work is done on 80- or 100-pound coated stock.

A.—The college annual field is not dominated by either letterpress or offset. Many annuals are produced by both processes. The deciding factors are the kind of equipment a firm has on hand; the price the college student can afford to pay for his book; the amount of money in the budget of the college for this activity; the amount and the quality of the art work (how many vignettes, halftones, etc.) and the type of stock which is to be used.

For certain classes of work, offset is the best process. For others, letterpress is best. One thing is certain, however, and that is that quality work, whether by letterpress or offset, is more expensive than the ordinary rapid-turn-out job. The above factors should indicate which process to use. For instance, where a rough textured stock is desired, and many halftones are to be used, offset is by far the best process for reproduction. Where costs have to be considered, and the school is willing to accept cold composition, offset can again be more practical. But where brilliant halftones are desired on coated stock, there is still nothing like letterpress.

Your final analysis should be based on your present equipment and the amount of work you expect to do.





*For the finest reproduction...*  
CHAMPION  
**Kromekote**  
BRAND  
CAST COATED PAPER  
THE CHAMPION PAPER AND FIBRE COMPANY  
HAMILTON, OHIO



Number Twelve in a series of textural studies designed to show the quality of reproduction possible with fine materials

# Buy and Specify these Papers by Name

## COATED BOOK

Satin Proof Enamel  
Hingefold Enamel  
Refold Enamel  
Falcon Enamel  
Format Enamel  
Wedgwood Coated Offset  
Templar Coated Offset  
All Purpose Litho

## CAST COATED PAPER

Kromekote Enamel  
Kromekote Label  
Kromekote Litho  
Kromekote Cover  
(Cast Coated 1 Side)  
Kromekote Cover  
(Cast Coated 2 Sides)  
Kromekote Postcard  
(Cast Coated 1 Side)  
Kromekote Postcard  
(Cast Coated 2 Sides)  
Kromekote Box Wrap

## DRUM FINISHED PAPER

Colorcast Box Wrap  
Colorcast Gift Wrap

## COATED COVER

Hingefold Coated Cover  
Refold Offset Cover

## DULL COATED BOOK

Dullofold Coated

## UNCOATED BOOK

Garamond Antique  
Garamond English Finish  
Garamond Text (W. M.)  
Wedgwood Offset  
Pasadena Offset

## UNCOATED COVER

Ariel Cover  
Cordwain Cover

## ENVELOPE PAPER

Colored Wave Envelope  
Radiant White Envelope  
Foldur Kraft Envelope  
Gray Kraft Envelope  
Suntan Kraft Envelope  
Ne'er Tear Envelope

## COATED POST CARD

Campaign Postcard

## BRISTOLS

Inventory Index  
Canton Postcard

## TAG

Tuf-Tear Tag

## BOND, MIMEOGRAPH

Ariel Bond  
Scriptic Mimeograph

## PAPETERIE

Wedgwood Papeterie  
Garamond Papeterie  
(Embossed and Printed)

## PRESSBOARD

Champion Pressboard  
Imitation Pressboard

## SPECIALS

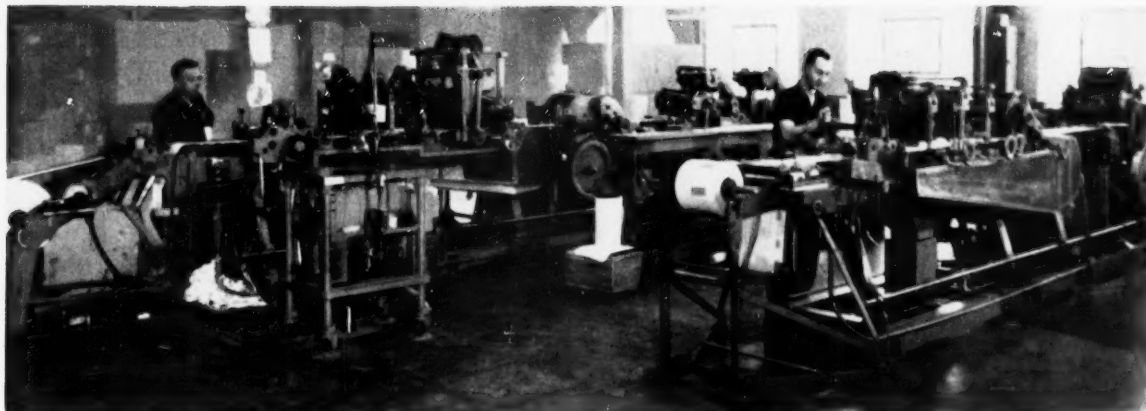
Cigarette Cup Stock  
Food Container Stock  
Coffee Bag  
Tablet Papers  
Drawing Papers  
Red Patch Stock  
Stencil Board  
Pattern Board  
End Leaf Paper

# The Champion Paper and Fibre Co.

General Office: Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . PASADENA, TEXAS





Connecticut Manifold Company, Hartford, uses two letterpress units to produce one-time-carbon sets and continuous forms from either flat electros or type

## Connecticut Shop Typifies Trend to Specialization

★ Many new specialty printing shops have sprung up all over the country to produce business forms in short runs for use by local firms. Typical of this trend is the Connecticut Manifold Company, Hartford, Conn. This shop is doing an excellent business in one-time-carbon sets, continuous forms, and other specialties.

In this kind of operation, selection of equipment is particularly important. Connecticut Manifold chose its equipment for versatility, and high speed. It produces continuous forms, register forms, and carbon sets by the letterpress method; printing from flat electros, type or rubber plates in any size. The equipment allows quick changeover from one type of job to another, minimizing down time. This is important in view of the fact that the average run is about 10,000 sets.

Also important is the fact that the sizes of forms printed by Connecticut Manifold are not limited by the diameter of a cylinder, which is a major problem when business forms are printed with standard rotary equipment.

Connecticut Manifold's equipment consists of two New Era roll-fed presses and two New Era collators. Each press is op-

erated by one pressman. After lock-up and make-ready by the pressman, the press operates automatically at speeds to 8,500 impressions per hour.

Connecticut Manifold produces business forms with interleaves in any lengths in multiples of one-sixteenth of an inch. If required, it can number along or across the web on the same form, using numbers up to 1 inch in height. It can perforate along or across the web, or box perforate; punch any size or shape of hole along or across the web, as well as line holes for register or IBM forms. Forms can be slit and delivered cut off, rewound, or zig-zag folded.

When collating forms, Connecticut Manifold can feed any length that can be printed on its presses, up to 13 inches wide. Its collator handles seven sheets of paper and six sheets of carbon (13 interleaves in all)—gluing one or both sides of the form. Any width sheet or carbon can be collated in one form when making one-time-carbon sets. Forms are delivered singly or in gangs.

When producing continuous forms, Connecticut Manifold can glue, staple, or perforate through the paper and carbon;

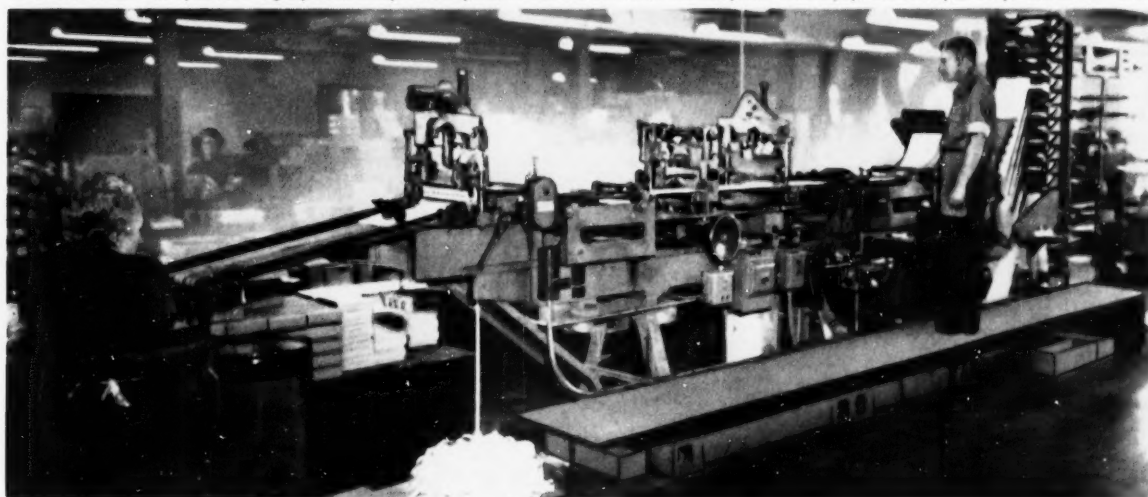
finishing the forms with a zig-zag fold. A line hole punch can be attached to the collator to punch paper and carbon that has holes larger than the holes to be punched in the paper interleaves.

Practically every type and size of business form is produced by Connecticut Manifold. These range from seven-carbon invoice forms to small retail sales pads, with runs ranging from several thousand to several million.

Firms like Connecticut Manifold are serving their customers on a local or regional level extremely well. Since most jobs are relatively small as printing runs go, these medium-size specialty houses can give customers fast delivery without the three-month wait which is usual with the big form plants. In addition, different weights and colors of paper, and varying sizes and grades of carbons can be used because Connecticut Manifold is not limited by the standardized mass-production equipment and operation of the big plant.

As additional applications are found for forms in both business and industry, many more firms like Connecticut Manifold will undoubtedly be created to handle the volume.

From collator to delivery belt, a single pressman supervises operations as business forms are completed. The equipment is simple to operate and maintain





# THE COMPOSING ROOM

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

## Shoulders on Lino Slugs Hold Down Spaces, Rules

The usual methods adopted to prevent the rising of spaces are to roughen the sides of spacing material and to insert rubber strips and emery paper into the form. Although these measures are quite effective, they do not always produce a satisfactory remedy. In the Government Printing Office of the Netherlands in The Hague, most of the publications are printed from machine composition set to a standardized measure, and the following method is used with great success to prevent the rising of spaces.

The solution is very simple (Fig. 1). A one-point groove is cut at the ends of the liners of composing machines. The slugs will then have a one-point flange at each end. These overhanging flanges do not affect the actual measure or length of the slug, but they will hold down any adjoining spacing material that otherwise might tend to rise, and the slugs themselves are obviously held down by the pressure of the cylinder of the printing press.

Not only the rising of spaces gives trouble to the printer, but also that of the fine column rules. If these rules rise together with the spaces, the paper may be damaged. In order to prevent the rules from rising, a one-point groove is cut off the shoulder of the rules, into which the protruding flanges of the lino slugs fit, so that neither the slugs nor the rules will be able to rise (Fig. 2). The matrices on the Monotype Super machines are made according to this system. This innovation has rendered good service and all liners are now cut for this purpose. If two col-

umns of composition have to be set flush against each other, the overhanging flange at one end of the slugs must be removed with the aid of a saw or file. Naturally, the cutting of the liners must be performed with great accuracy.—From *International Bulletin*, official organ, International Bureau of Federations of Master Printers, London.

### Mounting Shoulderless Plates

Occasionally, an unmounted plate without shoulders or open areas is sent to a printer, and time or plant location does not permit sending it to a plate house for mounting. It can be done in this way:

Take a wood block of the correct height and drill holes with a half-inch bit about two-thirds of the way through the block. Complete the drilling through with a quarter-inch drill. Smooth the edges of the holes at both surfaces of the block.

Next, lay the block on the plate, which has been placed upside down (be sure to protect the face) and make a mark through each hole to indicate its position. Then the plate is cleaned at these places so that it will take solder. Grease, dirt, etc., must be removed and this can usually be done with steel wool, followed by rubbing with liquid soldering flux.

The plate is then tinned at these spots, that is, a film of solder is rubbed on with a hot soldering iron and solder (and flux, if it is not in the soldering metal). Then the block is placed in position, held firmly against the plate, and each hole is filled with hot solder until it mushrooms out into the larger areas of the drilled holes. When the solder hardens, the plate will be securely fastened to the block.

—*Graphic Arts Review* of Philadelphia.

## Simplified Tabular Style Eliminates All Down Rules

Working along lines of the current Work Simplification movement, Richard N. McArthur, president of Higgins-McArthur Co., advertising typographers of Atlanta, Ga., has developed a simplified tabular style that eases composing room problems and at the same time makes a more readable table.

Reproduced opposite is one of several pages done in Mr. McArthur's shop for a monthly publication. All down rules have been eliminated. The head for the first column in a table is lined up flush left, and heads for succeeding columns are aligned flush right. When a head applies to two or more columns, it is centered over those columns, and horizontal rule beneath it indicates clearly to which columns it applies.

Mr. McArthur agrees that "the omission of all down rules might not be so good for excessively wide tables, but in most cases the flush right, single-column heads make for simplicity, practicality, and efficiency."

As a further advantage, Mr. McArthur says, "This method allows setting the last column of figures at the end of the full measure, which would not be possible if a centered head happened to be wider than the figures below."

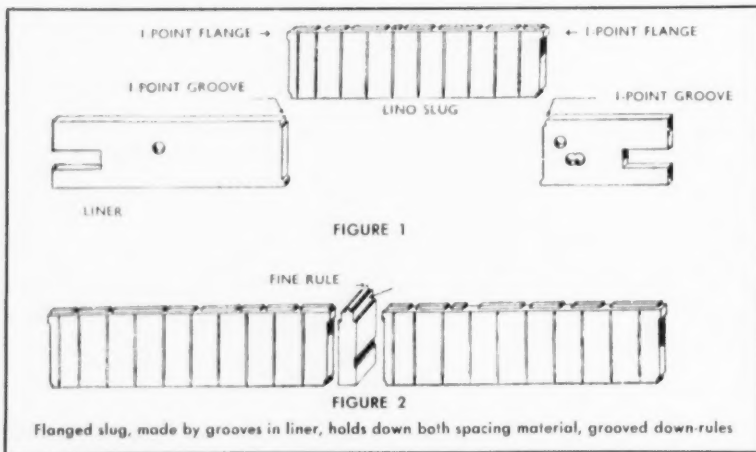
The body type used in the tables is Linotype Bell Gothic, with unusually readable figures, developed for use in telephone directories.

### Top and Bottom Rules Only

Whenever you are making up boxes, proof of which is to be sent to the customer, use only the top and bottom rules. Then if the customer changes the depth of the box, either cutting or adding lines, you need cut the side rules only once.

### Color Code for Markup

In plants where copy to be set is marked up for different kinds of composition, a magazine color pencil may be used to indicate on what machine the composition is to be done. For instance, the black lead indicates hand composition, the red may be used for Intertype or Linotype, the blue for Ludlow, and the green for Monotype. Together with suitable point size symbols and abbreviations for names of faces a system may be worked out which will enable the compositor to follow instructions accurately.





# Sixth District Statistics

## Instalment Cash Loans

Lender	No. of Lenders Reporting	Volume		Outstandings	
		Percent Change July 1953 from		Percent Change July 1953 from	
		June 1953	July 1952	June 1953	July 1952
Federal credit unions . . . . .	35	+5	+11	-13	+9
State credit unions . . . . .	16	-21	-3	+4	+31
Industrial banks . . . . .	8	-6	-3	-1	+6
Industrial loan companies . . . . .	9	+6	+14	+1	+8
Small loan companies . . . . .	33	-7	-7	+0	+10
Commercial banks . . . . .	33	-1	+2	+2	+25

## Retail Furniture Store Operations

Item	Number of Stores Reporting	Percent Change July 1953 from	
		June 1953	July 1952
Total sales . . . . .	132	-11	-8
Cash sales . . . . .	118	-4	-0
Instalment and other credit sales . . . . .	118	-12	-9
Accounts receivable, end of month . . . . .	127	-2	+10
Collections during month . . . . .	127	-4	+7
Inventories, end of month . . . . .	96	-1	+2

## Wholesale Sales and Inventories\*

Type of Wholesaler	Sales			Inventories		
	No. of Firms Reporting	Percent Change July 1953 from		No. of Firms Reporting	Percent Change July 1953, fr	
		June 1953	July 1952		June 30 1953	July 31 1952
Jewelry . . . . .	4	-5	+6	3	+8	+1
Lumber and bldg. mat'ls . . . . .	4	-13	-14	..	..	..
Refrigeration equipment . . . . .	6	+12	+25	6	+19	+7
Confectionery . . . . .	6	-11	-13	4	+15	+10
Drugs and sundries . . . . .	11	+4	+5	3	+3	+7
Dry goods . . . . .	17	+22	+11	12	+2	+19
Groceries—Full line . . . . .	41	+4	+1	24	-1	-3
" Voluntary group . . . . .	3	+5	-5	..	..	..
" Specialty lines . . . . .	8	+0	-5	4	+7	-11
Tobacco products . . . . .	12	+2	-2	8	-1	+14
Miscellaneous . . . . .	12	-14	-1	15	+2	+9
Total . . . . .	164	-3	+2	97	+4	+10

\*Based on information submitted by wholesalers participating in the Monthly Wholesale Trade Report issued by the Bureau of the Census.

## Department Stores Sales and Inventories\*

Place	Sales			Inventories		
	Percent Change			Percent Change		
	July 1953 from June 1953	Yr.-to-Date 1953-1952	July 1953 from June 1953	July 31 1953 from June 30 1953	July 31 1953 from June 30 1953	July 31 1953 from June 30 1953
ALABAMA . . . . .	-16	+5	+6	+0	+6	..
Birmingham . . . . .	-14	+8	+4	-1	+1	..
Mobile . . . . .	-18	+3	+13	..	..	..
Montgomery . . . . .	-20	-1	+6	..	..	..
FLORIDA . . . . .	-7	+7	+5	-4	+11	..
Jacksonville . . . . .	-4	-2	-2	-4	+10	..
Miami . . . . .	n.a.	+7	+6	n.a.	n.a.	..
Orlando . . . . .	-10	+7	+5	..	..	..
St. Petersburg-Tampa Area . . . . .	-10	+7	+5	..	..	..
St. Petersburg . . . . .	-11	+7	+6	-7	+2	..
Tampa . . . . .	-9	+7	+5	..	..	..
GEORGIA . . . . .	-8	+7	+2	-1	+9	..
Atlanta** . . . . .	-5	+9	+3	-2	+9	..
Augusta . . . . .	-14	-6	-4	..	..	..
Columbus . . . . .	-11	+5	-2	+1	+9	..
Macon . . . . .	-12	+14	+3	+4	+12	..
Rome** . . . . .	-9	+11	+7	..	..	..
Savannah** . . . . .	-8	+7	+6	..	..	..
LOUISIANA . . . . .	-9	+5	+6	+1	+8	..
Baton Rouge . . . . .	-14	+8	+12	+8	+13	..
New Orleans . . . . .	-7	+5	+6	+0	+6	..
MISSISSIPPI . . . . .	-14	-0	+1	+4	+14	..
Jackson . . . . .	-14	+3	-2	+7	+14	..
Meridian** . . . . .	-9	+2	+6	..	..	..
TENNESSEE . . . . .	-11	+10	+8	+2	+13	..
Bristol** . . . . .	-29	-6	-1	+12	+28	..
Bristol-Kingsport-Johnson City** . . . . .	-22	-3	+2	..	..	..
Chattanooga . . . . .	-11	+8	+9	..	..	..
Knoxville . . . . .	-4	+18	+11	-1	+15	..
Nashville . . . . .	-15	+7	+7	+1	+8	..
DISTRICT . . . . .	-10	+6	+5	-1	+9	..

\*Includes reports from 123 stores throughout the Sixth Federal Reserve District.

\*\*In order to permit publication of figures for this city, a special sample has been constructed which is not confined exclusively to department stores. Figures for non-department stores, however, are not used in computing the District percent changes.

n.a. = Not available.

## Condition of 27 Member Banks in Leading Cities

(In Thousands of Dollars)

Item	Aug. 19 1953	July 15 1953	Aug. 20 1952	Percent Change Aug. 19, 1953, from	
				July 15 1953	Aug. 20 1952
Loans and investments—					
Total . . . . .	2,991,868	2,976,386	2,852,231	+1	+5
Loans—Net . . . . .	1,225,523	1,208,770	1,103,054	+1	+11
Loans—Gross . . . . .	1,247,177	1,230,323	1,122,889	+1	+11
Commercial, industrial, and agricultural loans . . . . .	687,590	679,469	627,144	+1	+10
Loans to brokers and dealers in securities . . . . .	15,137	17,106	13,144	-12	+15
Other loans for purchasing or carrying securities . . . . .	38,288	38,169	43,939	+0	-13
Real estate loans . . . . .	91,325	91,067	92,108	+0	-1
Loans to banks . . . . .	15,598	10,106	3,514	+54	..
Other loans . . . . .	399,239	394,406	343,040	+1	+16
Investments—Total . . . . .	1,766,345	1,767,616	1,749,177	-0	+1
Bills, certificates, and notes . . . . .	782,917	802,917	765,055	-2	+2
U. S. bonds . . . . .	722,553	704,199	722,105	+3	+0
Other securities . . . . .	260,875	260,500	262,017	+0	-0
Reserve with F. R. Banks . . . . .	500,580	483,375	513,458	+4	-3
Cash in vault . . . . .	46,926	48,788	46,989	-4	-0
Balances with domestic banks . . . . .	214,116	264,361	226,346	-19	-5
Demand deposits adjusted . . . . .	2,140,594	2,164,438	2,086,327	-1	+3
Time deposits . . . . .	571,912	568,310	552,194	+1	+4
U. S. Gov't deposits . . . . .	146,726	163,156	170,130	-10	-14
Deposits of domestic banks . . . . .	602,116	613,212	587,348	-2	+3
Borrowings . . . . .	46,400	21,000	16,000	..	..

\*Over 100 percent.

## Debits to Individual Demand Deposit Accounts

(In Thousands of Dollars)

Place	July 1953	June 1953	July 1952	Percent Change		
				July 1953 from June 1953	July 1953 from July 1952	Yr.-to-Date 7 Mos. 1953 from 1952
ALABAMA . . . . .	796,251	795,122	743,783	+0	+7	+2
Anniston . . . . .	31,038	30,329	27,957	+2	+11	+4
Birmingham . . . . .	421,753	420,846	400,990	+0	+5	-1
Dothan . . . . .	16,157	17,392	16,398	-7	-1	+1
Gadsden . . . . .	24,078	25,058	21,751	-4	+11	+9
Mobile . . . . .	175,766	176,434	161,146	-0	+9	+7
Montgomery . . . . .	93,699	91,926	87,253	+2	+7	+3
Tuscaloosa* . . . . .	33,760	33,137	28,288	+2	+19	+8
FLORIDA . . . . .	1,430,579	1,479,945	1,278,282	-3	+12	+12
Jacksonville . . . . .	424,994	450,271	373,933	-6	+14	+12
Miami . . . . .	364,794	365,519	317,102	-0	+15	+14
Greater Miami** . . . . .	546,187	547,344	496,575	-0	+10	+11
Orlando . . . . .	82,839	91,299	72,716	-9	+14	+15
Pensacola . . . . .	57,141	56,910	47,348	+0	+21	+15
St. Petersburg . . . . .	86,725	83,360	81,223	+4	+7	+10
Tampa . . . . .	179,007	194,990	157,018	-8	+14	+14
W. Palm Beach* . . . . .	53,686	55,771	49,469	-4	+9	+9
GEORGIA . . . . .	1,793,886	1,792,253	1,622,662	+0	+11	+8
Albany . . . . .	38,768	38,398	33,354	+1	+16	+17
Atlanta . . . . .	1,240,640	1,247,794	1,119,507	-1	+11	+9
Augusta . . . . .	88,770	87,448	93,816	+2	-5	+0
Brunswick . . . . .	12,874	13,016	10,914	-1	+18	+5
Columbus . . . . .	80,383	79,680	73,935	+1	+9	+0
Elberton . . . . .	4,700	4,826	4,090	-3	+15	+12
Gainesville* . . . . .	25,692	25,801	25,384	-0	+1	+4
Griffin* . . . . .	13,671	13,605	12,128	+0	+13	+8
Macon . . . . .	86,364	95,741	76,311	-10	+13	+4
Newman . . . . .	12,226	9,473	9,567	+29	+28	-7
Rome* . . . . .	30,131	28,218	24,905	+7	+21	+17
Savannah . . . . .	128,423	132,168	114,296	-3	+12	+10
Valdosta . . . . .	31,244	16,085	24,455	+94	+28	+9
LOUISIANA . . . . .	1,194,686	1,164,325	1,074,717	+3	+11	+8
Alexandria* . . . . .	43,850	46,654	42,751	-6	+3	-1
Baton Rouge . . . . .	148,682	134,455	121,089	+11	+23	+15
Lake Charles . . . . .	49,754	54,886	51,133	-9	-3	+5
New Orleans . . . . .	952,400	928,330	859,744	+3	+11	+8
MISSISSIPPI . . . . .	227,994	214,552	225,248	+6	+1	+1
Hattiesburg . . . . .	20,427	20,543	18,989	-1	+8	+6
Jackson . . . . .	161,909	149,168	162,637	+9	-0	+2
Meridian . . . . .	30,560	30,063	30,345	+2	+1	+1
Vicksburg . . . . .	15,098	14,778	13,277	+2	+14	+14
TENNESSEE . . . . .	817,623	853,297	720,628	-4	+13	+13
Chattanooga . . . . .	219,125	224,711	172,393	-2	+27	+22
Knoxville . . . . .	168,695	157,838	126,096	+7	+34	+24
Nashville . . . . .	429,803	470,748	422,139	-9	+2	+7
SIXTH DISTRICT . . . . .	5,878,836	5,914,483	5,302,922	-1	+11	+9
UNITED STATES . . . . .	148,135,000	154,106,000	137,334,000	-4	+8	+8

\*Not included in Sixth District totals.

## London Shop's Bonus Plan Based on Incentive Scale

A London, England, printing company has developed what it considers an effective individual incentive bonus plan for compositors, according to the *British and Colonial Printer*. Under the system, a good worker receives bonus pay averaging (in American money) \$6 a week. Figuring the difference in wage scales and purchasing power, this would be the same as \$12 or \$15 extra take-home pay if applied to the American worker's rate.

Basis of the scheme is a standard work unit, representing the amount of work which can be completed in three minutes—the time taken to hand-set an average line of type. The actual average as worked out by careful record-keeping over a period of time was slightly over two minutes—28 work units could be completed in an hour. However, it was decided to pay a bonus to any worker setting more than 20 units an hour, plus "merit money" if he set over 27 units hourly for a working period of 36 hours. Thirty-six hours was reckoned as an actual working week—exclusive of free time "tea-breaks," and other non-working time.

Under the London system, the unit is regarded as equal in value to one line of type, irrespective of its length. Type sizes may vary from 36- to 6-point. No job is valued at less than five units, so that an allowance is made for preliminary work, preparations, and cleaning up after a job is completed. The average worker setting 972 units can earn a weekly bonus of \$6, while a good worker can set 1,080 units, it was said. This entitles him to \$8.40 bonus, plus merit money.

The scheme is said to be kept flexible by frequent review, and every worker has the right of appeal. A rigid system of inspection was introduced to make sure that quality would not suffer.

Since basic rates were not affected, there was no objection from workers. No limit was set to possible earnings. Each worker has a bonus card on which the start and finish of a job are recorded by time clock. Units of work completed are marked, together with a description of the job. Bonus is calculated by comparing work units registered with the number required. Although regular wages are paid weekly, the bonus is figured and paid every other week to save time.

### Careful Planning Saves Trouble

Sometimes a customer will say, "Just set me up something and show me a proof." That sounds as though he had confidence in your judgment. But instead of doing just that, even though the job may seem simple, it's better to take a bit of thought, stir it up with a pencil and come up with something that he can see. First carefully consider the type of business involved, check up on all spelling, then make a neat layout on tracing paper. Submit this to the customer for corrections before setting it up in type. The resultant savings are passed along to the customer for better business and good will.

## Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of THE INLAND PRINTER

### Adjusting Distributor Clutch

Q.—How can the distributor clutch be adjusted so that the screws will stop when a matrix gets caught in the channel entrance? At present, when a channel gets clogged with mats, the distributor screws keep going until so many mats are spilled that the distributor drive belt comes off the flat pulley.

A.—The clutch has no adjustment beyond the tension of the two springs attached to the spring collar. These springs should not be operated at too strong a tension. Keep the right- and left-hand clutch stops slightly oiled so that when resistance is offered to the lower screw and the spiral automatics engage, the springs will be strong enough to permit the two stops to engage.

If the springs are too strong, there may be a tendency on the part of the stops to cling and the belt will slide off. The tension of the springs may be made less or greater by loosening the collar screw and shifting the collar forward or back as the case may require. Avoid oil on the surface of the clutch washer as oil will cause it to become gummy and not release readily. Occasionally, remove clutch flange from the shaft and rub the surface of the leather washer on a fine piece of flint paper to give it a tooth. If the surface is glazed, the friction is diminished. Do not detach the leather washer to sandpaper it, but lay the sandpaper on a smooth surface and rub the leather with a circular motion. Clock oil is recommended for all distributor bearings and especially for the distributor clutch shaft.

### Metal Pot Freezes During Use

Q.—Our metal pot is on 220 volts A.C. Occasionally during the day it will start to freeze over. I let it stand for about a half hour and the metal returns to normal casting temperature. Can you explain this action?

A.—We suggest that you examine the metal clips which hold the pot fuses. Occasionally one side of the clip will hold the fuse rather weakly, allowing the electricity to arc. Remove each fuse and pinch the ends of the clips together sufficiently to make them hold the fuses firmly. Too much bending and reshaping may eventually weaken the clips so they will not firmly hold the fuses.

There is another place where the arcing of contact points will cause a freeze-up of the surface of the metal in the pot. The points of the clapper switch will often arc and cause the melting of one side or the other. If you observe a green-

ish light when the clapper goes into action, and if this arc remains for any period, you should remove these parts and dress them down with the file if they are badly pitted. It is possible that the reshaping of a part may be necessary to make good contact on both sides of clapper.

Renew them if craters are burned into them, as they cannot readily carry the current. Frequent rubbing of these parts with fine sand paper will tend to prevent arcing and the trouble which often follows. Do not use an abrasive paper with a metallic surface, as dust particles will cause shorts in the circuits.

Give attention occasionally to the dynamic thermometer contacts, or the contacts of the mechanical thermostat. These points emit an arc flash every time they break the circuit or when they make a contact. Keeping them clean by an occasional rubbing with fine sand paper will help prevent the freezing of the point to the contact piece.

### Major Cause of Doubles

Q.—What is the most common cause of matrix doubles and how does one correct the trouble?

A.—The most common cause of doubles is gum and grease forming on the top of the first shoulder of the keybar or weight which rests directly under the banking bar. The gum on the shoulder will cause the keybar to stick to the underside of the banking bar as it rises under key lever pressure. Depending on the deposit of gum, from two to six mats may fall from the magazine before the keybar breaks away from the banking bar. This happens because the keybars are allowed to get too dirty and greasy. The best and quickest method of remedying this trouble is to use a small, long-bristle brush dipped in benzine, white gasoline or carbon tetrachloride, applying the points of the bristles between the keybar shoulder and the banking bar. Do this all along the back of the keyboard. When these shoulders are clean, the doubles will disappear.

### Purpose of Liner Lugs

Q.—What is the object of the small lug that protrudes on the bottom of a liner?

A.—The small inward projecting lug on the liner prevents the withdrawal of the slug when the metal pot retreats after the cast. Due to the indentation produced at the foot of the slug, which at that point is not trimmed at either end, it furnishes a contact point free from fins or other projection of metal.

# Academy Offset Boosts Production, Beats Deadlines With Fotosetter

Like all printers, Academy Photo Offset, Inc., of New York City, has its deadline headaches. But during the last year, despite the fact that Academy has been delivering jobs by deadlines that were impossible to meet a year ago, their headaches have been less frequent and less intense.

Many of Academy's jobs consist of direct mail material, streamers, dealer aids and point-of-sale displays. Promises of early deliveries which sound wild to customers are fulfilled without much of the old pressures.

Nathan M. Turkel, treasurer of Academy, attributes the smoother production operations to photocomposition. Since July of 1952, Academy has been setting type for jobs demanding early deadlines on an Intertype Fotosetter.

One such job was a 32-page booklet with 23 line cuts and cover material. Clearance from the customer for Academy to start preparation of the booklet was not given until four days before the desired publication date. Academy gained time by typesetting the copy on film, which moved the job several steps closer to the plate-making process.

When the copy for the booklet was received in the shop, it was sent to the art department where type specifications were worked out and general layout made.

The operator, following the directions of the art department, set the type on a film positive. The film was checked by the proofreaders and forwarded to the stripping department where it was assembled with the component artwork.

After the customer approved the copy, it was sent to the camera for plate exposure. The final printed piece was delivered to the customer on time.

Another job, a four-page direct mail piece with a three-color cover page and type running around the line cuts, called

for delivery in three days. Academy gave the job to the Fotosetter, and generally, the same procedure which produced the 32-page booklet was followed. Within three days, the customer received his order.

The tight schedules have to allow time for correction procedure. Using Intertype correction equipment, a line-strip punch, a vacuum box, a trimming board and a vacuum make-up table, Academy makes changes quickly and easily.

When corrected copy is returned by the customers, the Fotosetter operator resets the necessary lines. The line-strip punch with adjustable pins for the registered holes on each side of the film or paper is used to cut out the original lines and the corrected lines in the copy to exactly the same size. The insertion of corrected lines in the copy is done on the vacuum box.

The trimming board gives alignment and squaring while trimming for head or foot space and for margins or gutters. Stripping up into columns or pages is done on the vacuum make-up table.

Along with the Fotosetter's ability to meet unusual deadlines, Academy points out special features of the machine. Since metal and ink are not required in the typesetting and repros, the type reproduction is as sharp and clear as the original type design. By adjustment of the camera lenses, type sizes as large as 36 points may be set at keyboard speed.

Large type of any size above 36 points, which often is required for displays and other presentation material, may be obtained by placing the composition which is on film in a photographic enlarger.

The enlargements retain the original sharpness and need no retouching.

Generally, much of Academy's work is being set on the Fotosetter under time limitations impossible in any other medium. Catalogs of four to 240 pages,



Harry Vogelfanger, Fotosetter operator at Academy Photo Offset, checks instructions on copy

school yearbooks, corporation reports, earning reports, publisher listings, union activity material and day-to-day sales tips are all being handled.

With the Fotosetter in the shop, Academy finds the machine giving them the same facility of operation in an offset printing plant that had been the prime advantage of the letterpress shop.

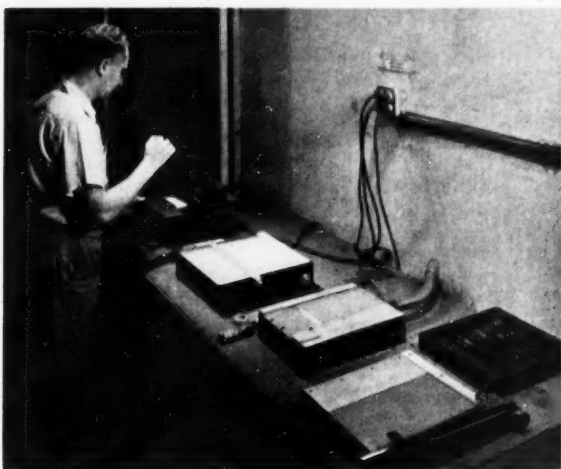
## Fire Prevention Measures

Do you want to prevent fires in your printing plant? J. F. Seagraves, fire marshal, in speaking before the Atlanta Club of Printing House Craftsmen, said that fires can be prevented—not by hoping for good luck, but by doing something to prevent fires.

His answer to the question of smoking is controlled smoking and not "No Smoking." Covered containers should be used for all rags, especially those which are dirty or greasy. The floor under presses or other machinery should be kept free of oil and waste paper. Plants should be cleaned up at night and paper scrap and sweepings should be baled.

Every department of a printing plant should have the proper kind of fire extinguishers and they should be checked periodically. If an extinguisher is used or found to be defective, it should be replaced.

Corrections in Fotosetter composition are made on the line-strip punch. The corrected line is inserted by means of the vacuum box (second from right)



Jerry Schlossberger, cameraman, checks negative produced from Fotosetter positive. Negative or positive copy can be made to read from left or right





## Causes of Plate Wear and Spoilage Investigated

Plates do wear out. Even bimetallic plates will eventually wear out. But when is a plate worn out or when has it been spoiled? Recently I addressed a litho club in another city and made some statements concerning the life expectancy of plates. A local supply salesman who also makes calls in this other city called me a few weeks later and told me he was tired of answering questions resulting from my talk. This salesman, who was a former student of mine, was continually being asked if people were actually getting the length of runs off deep-etch and albumin plates which I had said they were. It just happened that he was in a position to confirm most of the statements I had made.

In general, plate life has been extended in recent years, but except for copper-chromium plates and copper-stainless steel plates it has not been extended farther than was possible 15 or 20 years ago. This is in spite of improved lacquers, improved methods of etching, improved papers, improved inks, and more closely controlled water fountain solutions. Even in those days many plates printed until they were worn out. Thus it might be well first to establish when a plate is worn out and what causes it to wear out.

### Flexing, Friction Cause Wear

A plate can be considered worn out when constant flexing of the metal at the clamp edges or continual pulling up of the stretch in the plate causes the clamp edges to crack or tear. Constant friction between plate and blanket and between plate and form rollers will cause wear. A worn plate will no longer carry the original tone values and may become so polished or slick that it seems impossible to control the water. Abrasive particles in paper coatings and ink can also account for the same type of wear as friction from rollers and blankets.

The above reasons should show why harder and tougher metals last longer than zinc. However, it is possible for loose coating particles to pile on the blanket and wear out a copper-stainless steel plate in as few as 200,000 impressions. In this instance, it is the softer copper image which wears away first. An aluminum deep-etch plate under similar conditions might barely make the 70,000 mark. Over- and under-packing to adjust the length of print can wear a soft metal plate very rapidly. Bad gears and bearers, improperly set back-lash gears, and improperly set form and dampening rollers all will cause a

plate to wear out. Dampeners are one of the worst offenders, but their effect has been lessened to a great extent since the advent of tubing rather than hand sewn covers. Also the practice of "rolling in" new dampeners on dampener washing machines has done much to eliminate high points which caused wear in local areas on the plate.

With all these factors determining the time at which a plate will wear out, it would be foolish to attempt to make a statement concerning the point at which plates are no longer useful. Also, it can be seen that although some of the causes of wear can be controlled or reduced to a minimum through good pressmanship, many are completely beyond the pressman's control. Often he has no control over the rollers, the dampening material, the ink, the stock, or even the condition of the equipment he is forced to use. Yet generally he is the one who is criticized when plates wear out prematurely.

If the only plates returned for regraining were those which were discarded due to mechanical wear, I am afraid that the graining business would be very, very slack. If the information which has come to me from a number of sources is even approximately correct, far more plates are spoiled than are worn out. Presuming that plates are made correctly and are in good condition when they are delivered to the press, how can they be spoiled on the

press? At the outset I would like to make it clear that it is not necessarily due to poor pressmanship.

In the most recent issue of the Lithographic Technical Foundation's publication *Research Progress*, No. 28, seven general rules are given for controlling water and ink on the press. Not only are these rules good practice in obtaining the highest printing quality, but for the most part they all tend to lengthen the life of the plate. Generally speaking, the greatest cause of spoiled plates is a lack of control in the ink-water relationship.

### Color Plates Behave Differently

Perhaps the best illustration of what I mean can be found in the operation of multicolor equipment. Four plates can be made under as nearly identical conditions as possible, but it is unlikely that the four plates will give the same number of trouble-free impressions. Usually one plate will give trouble long before the other three. Often, but not always, the plate which gives the most trouble is the one on the last cylinder. There are at least two reasons for this. Inks used on the last unit are often made very soft, which means that a stronger fountain solution is required to keep the plate clean. A second reason is that the heaviest form is frequently run last down, and this is often a dark color of high intensity. This, too, often calls for strengthening the solution.

Sometimes just the opposite effect takes place. The plate with the least amount of work on it will tend to go blind first. Such a form also may show a great tendency to cause roller stripping due to the excessive amount of water required in relationship to the amount of ink transferred to the paper. (Incidentally, the same issue of the LTF publication mentioned previously gives an improved formula for a copper plating solution to be applied to the rolls to prevent stripping.) Second-down process or light blues are especially troublesome, and plates often are spoiled very quickly. Thus multicolor press operation definitely shows the importance of the ink-water relationship in the life of plates.

Perhaps the most common cry from a pressman in trouble is that the plate is both scumming and going blind at the same time. On the surface this statement appears to contradict itself. If there are enough acid, gum, and water present to cause the image to go blind, there certainly should be enough to keep the nonprinting areas from scumming. Frequently such



Douglas Daley, chairman of Printing Week events in Los Angeles, enjoyed the task of crowning two queens for the observance: Betty Thomas as Miss Etadin; and Marley Sanderson as Miss Shrdlu



plates are spoiled for any further printing. Sometimes they can be reclaimed.

What causes scumming and what causes blinding? To the best of my knowledge there are no scientific experimental data which prove the exact fundamental causes of these two phenomena. Apparently, wettability is an important factor, and the Lithographic Technical Foundation has spent much time in determining the wettability of desensitized areas and desensitizing materials by contact angle measurements. As a result they have recommended special procedures to eliminate gum and albumin coating which may remain on these areas and prevent their being easily wet by water. Press testing has indicated that this reduces the tendency to scum. (This test and the one used to determine blinding resistance are both described in detail in the LTF's latest book, *How to Make and Run Better Zinc Surface Plates*.)

#### Test Checks Condition of Plate

The Foundation's press test is said to establish the degree of desensitization of the non-work areas immediately after the plate has been made. However, it does not fully explain what happens when scumming occurs during a run. In making the press test the plate is permitted to roll up solid a number of times and clean itself up by dropping the dampeners. This cycle may be repeated a number of times with only a few sheets being run. In this test the non-printing areas of the plate are wet by the ink because the gum is no longer wet enough to repel it. However, when a plate starts to scum during a run it may not be caused by the plate being too dry. It may be caused by certain ingredients in the ink wetting the gum film, even though it is thoroughly wet with water, or possibly penetrating the gum and wetting the metal.

Apparently, ink is released from a gum film which has become too dry when additional water is added and the film swells. This explanation may be subject to some criticism, since I do not believe there has ever been any clear-cut conclusion as to the mechanics of desensitization. However, it is definitely known that gum arabic solutions form an insoluble swellable substance on the plate. Likewise, it is known that albumin, when underexposed or applied too heavily, forms easily swellable materials which will release ink. Furthermore, from my observations it appears that "cellulose gum" also forms an insoluble swellable substance under the recommended conditions of application. Cellulose itself swells quite readily in water, and plates can be made by converting the non-work areas of a plastic plate into cellulose. Also, paper itself has been used to repel ink.

#### Collotype Uses Swelling Effect

Collotype, or the photogelatin process, apparently operates entirely on the principle that the unexposed areas swell while the exposed ones do not. Although I rather doubt if any practical application could ever be made of the fact, it is possible to make a plate which closely resembles a gelatin plate by using dichromated gum arabic instead of dichromated gelatin. By exposing a thin film of deep-

etch coating through a continuous tone negative, an image is formed whose ability to retain ink is directly related to the amount of hardening the gum received during the exposure. Over-exposure of deep-etch coatings in normal platemaking operations shows that the film does not swell readily and the stencil is very difficult to remove. Therefore it appears that the film which swells most easily or to the greatest extent is one which will

release ink most easily or most completely once it has become wet with it.

One of the common troubles encountered with plates which have actually been running on the press appears to stem from this same question of swelling. As a job progresses there is continually built up a film of gelatinous matter in the non-printing areas. This film is a reaction product of the fountain water and perhaps the plate metal. Although it is most frequent-

## OFFSET...

### QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write in care of The Inland Printer

#### Postcard Copy Can Bleed

Q.—We have occasion to print Government 2-cent postcards which, as you know, come 40 up. We run them on our offset press in our plant in two colors. I have been wondering if there isn't some way of making these cards more attractive by putting a bleed on them. Is there any way at all of putting these cards on the press to get a bleed on all four sides?

A.—I presume you mean that you want the color, either one or the other of the two used, to bleed from one card to the next with a single trim in color between the cards in each direction. As I see it, the only place where this would give you any trouble might be along the gripper edge.

You do not say whether you use albumin (surface type) or deep-etched plates. Neither do you say whether you step your 40 images up on a photocomposing machine. Also, I am forced to presume that the whole sheet has only one subject on it, stepped up 40 times. If this is true, and if the plates are shot on a photocomposing machine, it is a simple matter to mask either a positive or negative in such a way as to permit the image areas to overlap into the next card. If you use stripped-up flats in a vacuum frame, some additional problems are introduced. This is especially true if you are using surface plates and the masks interfere. If this is so, you may want to do your stripping on a transparent acetate for the color which bleeds.

You may encounter some trouble delivering the sheets if the three edges other than the gripper edge have bleeds. There might be some tendency to mark the edges. However, the back edge would be the worst offender, and a bleed top and bottom on each card could be laid out quite successfully by letting the work extend over the edge of the stock.

#### Regular Ink May Print Light

Q.—Will the regular inks used on the larger offset presses work all right on a Multilith press?

A.—Yes, they will work as well if not better than those supplied for the Mul-

tilith. However, they will not always produce the same shade of color as they did on larger equipment. They usually tend to print weak. I do not know why this is unless it is due to there being less pressure or squeeze to transfer the ink from the blanket to the paper.

#### Solution Removes Dried Ink

Q.—Could you tell me if there is any solution which would clean 3M and other plates that have an excess of ink on them and have been lying around for some time? I have tried roller wash but it removes the image.

A.—I have successfully removed old dried ink from plates of various types without damaging the image by using a solution known as New-Base, and supplied by McKinley Litho Supply Co., Cincinnati, Ohio. I have never used it on 3M plates, but I see no reason why it would not work.

#### Photostats in Full Color

Q.—In preparing single-color copy for our advertising clients, we always order reverse stats for visual presentation. After receiving the customer's approval, we order positives and make the plates. This is the normal procedure of our business. But, in the preparation of four-color copy, we must submit the artwork in color, and four individual stats which indicate the color break-up. This method does not really give the account a true visual representation of the finished product. Can you advise us of a better method of presentation to the customer?

A.—I am sending you samples and descriptive data relating to a new process which produces full photostatic reproduction. One-day service is guaranteed for reproducing either individual facsimiles up to 16x20 inches or in limited quantities. Reproductions may be made from Kodachromes, Ektachromes, original artwork, color prints, comprehensives, colored fabrics, printed matter, etc. Enlargements and reductions to any degree are possible from color transparencies.

ly seen on zinc plates, it can build up on both aluminum and stainless steel. Often this film is responsible for the statement quoted earlier that the plate was both scumming and going blind at the same time. The pressman generally will say that the plate is slick and will not carry enough water, or he will say that the grain is clogged up. Since plates with no grain at all can be run successfully, and it is obvious that the film on these areas is quite wet with water, the only way this trouble can be explained is that the film has no swelling power.

### Excess Water Prevents Transfer

The reason the plate generally tends to go blind at the same time can generally be attributed to the fact that so much water is carried that the ink no longer has the power or tack to transfer, or the work areas tend to become desensitized. When the trouble occurs on a copper-stainless steel plate, the method of correcting it is very simple. The plate can be scoured all over with pumice or concentrated phosphoric acid, or both, and the printing and non-printing areas restored. Although this trouble can be caused by overexposure and incomplete removal of the stencil, it is generally brought about by press conditions. Sometimes the pressman is to blame, but more frequently it is due to the nature of the job or the ink he must use.

The more recent recommendations of LTF—that as little acid should be used in the fountain as possible—should tend to reduce this trouble. I have actually seen plates ruined before 30,000 impressions have been run from them. In one particular case the pressman was using a formula of his own, and although the pH of the fountain solution seldom went below 3.6, the film built up rapidly from the very start of the run. There are some inks, some shades of color, which do require excessive amounts of acid. There are likewise some heavy forms, with fine reverse work and large areas of intense color, which demand powerful fountain solutions. Soft inks on last-down colors, and those to be run on stock which tends to pick easily, may require greater than normal amounts of acid. In each of these cases the film will tend to build up more quickly than it will on a simple job.

### Film Caused by Too Much Acid

In the first example of this trouble which was called to my attention the film was green, and the plate had been used to print a gloss ink job. It was thought at that time that all films such as this were caused by lead drier in the ink. I found that there was no lead in the film and that it was caused by the excessive amount of acid required to keep the plate clean when carrying the volume of ink required in gloss ink printing. Since that time I have seen a number of cases where there was little or no green color present but neither was there any lead. However, there have been cases where lead was present in a similar film, and it was eliminated by changing the driers in the ink.

The presence of this gelatinous film is not the only cause of plates scumming. Actually, contrary to some definitions, any ink which is transferred to the paper

at any point which was not sensitized at the time the plate was made could be considered as a scum picked up on the press. This would not only include what some call a 'superficial scum, but also the enlargement of dots and filling in of fine work and areas between the dots. Of course this would exclude such things as washes, where the water extracts soluble colors from the ink and causes the whole water-wet area to become tinted.

At times it appears that ink wets the water-wet areas of the plate and actually penetrates through and reacts with the metal. This can be caused by oxidation, mechanical destruction of the desensitizing film, or ink. Perhaps the mention of oxidation is rather elemental, but if there is one thing which would cause me to select any other metal over zinc, it would be the care which must be taken both during platemaking and on the press to prevent oxidation. Many otherwise excellent jobs are spoiled by oxidized pinpoints of

scum caused by oxidation which occurred on the peaks of the grain.

Perhaps there is information locked up in the secret files of the inkmakers which would explain why some inks tend to wet the nonprinting areas of the plate more easily than others, but the lithographer does not have this information. As a result, he mixes inks together to get a particular shade of color with no knowledge of how that particular combination is going to work on the press or affect the plate. Simply because a yellow ink and a blue are good workers when run individually, it is no indication that a green made from a mixture of these two inks will run all right. Frequently it will not. Likewise, a most perfect ink can be ruined by slopping it up with varnish and compounds. Also, there are times when it becomes necessary for an inkmaker to use materials which he knows are not the best from a lithographic standpoint in order to match a customer's color copy. At times this color copy may be a letterpress print of another job or a former run of that particular one.

I have previously mentioned why it is necessary to depart from the ideal in compounding inks for multicolor presses. Although picking of the paper comes in for considerable discussion, with today's coatings this problem gives much less trouble than it did several years ago. However, distortion of the sheet due to the pull of the ink is quite a problem when large solids must be printed on relatively light weights of stock. This requires a reduction in the tack of the ink.

### Soft Inks Tend to Scum Easily

Everyone who has spent much time around a press knows that a soft ink and some particular colors tend to scum quite easily. Then there are those unexplainable differences which crop up from time to time with inks which are supposed to be identical, mixtures of inks, and inks from various sources. If anyone knows why they scum, they have never taken the trouble to explain it to the lithographer. Instead he has had to adjust his fountain water and hope that he will not spoil the plate in doing so. Here is an explanation of what may occur during printing: To use pressroom parlance, a so-called greasy ink will tend to "run" and perhaps actually wet the film of desensitizing agent. (Please remember that there are two kinds of wetting involved in lithography: the nonprinting areas are wet by water and the image areas are wet by ink.) It sometimes appears that the "grease" penetrates the desensitizing film and wets or reacts with the underlying plate surface.

When the protective film only is wet, the scum can be removed with a sponge containing gum; however, when the metal itself has been affected, it is necessary to etch the plate to remove the scum. Sometimes it appears that this penetrating action occurs when the plate becomes the least bit dry. It may be that the swollen water-wet film prevents penetration, whereas when it shrinks during drying, it permits penetration.

Although the following illustration does not show how scumming occurs on the press, it does give some idea of the action

## It's a Quiz

By R. Randolph Karch

*Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 78?*

### QUESTIONS

1. Anything wrong with "alright" in place of "all right"?
2. Which has progressed further—offset presses or offset plates?
3. What's the latest material to be introduced in place of metal for plates?
4. TV is affecting magazine printing; one weekly has changed to fortnightly. Can you name it?
5. Mishandling objects is greatest accident cause in printing. Which would you name as next highest?  
a. Machinery    c. Injuries to eyes  
b. Falls        d. Bumping into objects
6. Which is better—pyramid or square lock-up?
7. What does "R.O.P." mean in graphic arts terms?
8. With all inroads of competing processes, how is letterpress holding up? What per cent of all printing is letterpress?  
a. 80 per cent    c. 60 per cent  
b. 70 per cent    d. 50 per cent
9. Now that the Navy has dropped the "printing" rating, what takes its place?
10. Did the Fourdrinier brothers invent the paper-making machine?

which takes place when ink will not release. Cellulose gum makes a very thick viscous solution. It is impossible to make this solution contain as much dry gum, either by volume or by weight as solutions of gum arabic contain. Gum arabic solutions, even those thin solutions used at the press, contain between 15 and 25 per cent of dry gum, whereas the recommended solutions of cellulose gum contain less than seven per cent. Cellulose gum is therefore a fooler. The man applying it feels that he is putting on far more than he actually is. This is due to the gumminess or high viscosity of the less concentrated solution. Most shops which have tried and abandoned the use of this material have done so because they found it impossible to remove the asphaltum from the plate when it reached the press.

The thin film of dried gum apparently did not offer enough protection to the metal, and the asphaltum penetrated it and caused the areas to become ink receptive, or there was not a thick enough film to swell and release the ink. However, when a sufficiently thick film of cellulose gum is applied, it not only protects the metal from any possible action of the asphaltum solution, but also releases ink or asphaltum more easily than gum arabic due to its greater swelling power. This is undoubtedly the reason LTF states that cellulose gum is a much stronger etch when used in a fountain water solution. The damp insoluble film of cellulose gum occupies perhaps more space than a similar quantity of swollen gum arabic film and has greater swelling power.

But what is the function of a fountain etch? Its function is to keep the plate from scumming. How does it accomplish this? To me there appear to be at least two distinct actions. The first of these is to maintain the "grease and water won't mix" relationship. The second is to continually restore the desensitizing film applied when the plate was made. With certain inks, plates will run for a considerable length of time with only straight water in the fountain. Eventually it does become necessary to add some gum and perhaps some acid in order to replace the gum film which has become worn away through contact with the rollers and blankets. This practice of running with only plain water is not new. As long as 20 years ago the standard procedure in some shops was to start all jobs with plain water, and in some cases nothing else was added for as many as 10,000 sheets. This idea fell into disrepute when pH control was introduced as a means of controlling the swelling of the albumin image.

#### Does Acidity Affect Swelling?

I do not know whether any studies have ever been made to determine whether changes in acidity change the ability of gum arabic and cellulose gum films to swell. It may well be that there is an iso-electric point for these just as was found for albumin, and there may be a maximum or minimum degree of swelling at a particular pH. However, from the behavior of similar films one might be led to believe that the maximum swelling would be attained at a pH near the alkaline side of the scale. This corresponds



"Benjamin Franklin," actually Reaugh Fisher of the Los Angeles Printing Week Committee, here meets "Amos," mouse companion of Ben Franklin in Walt Disney's new cartoon, "Ben and Me."

to some unpublished results of laboratory work performed several years ago by a former member of the LTF staff. It may be that acid is necessary to present a clean metal surface on which the film may be deposited once the original film has been penetrated or destroyed.

Regardless of what the function of the acid is in regard to the deposition of the film, the reaction with the ink is very important. It is a well known fact that lithographic inks can be too water-resistant. Inks which print successfully contain rather large quantities of water which has been picked up from the dampened portions of the plate. When an ink is too water-repellent, many an old time pressman will say that it is "not greasy enough." Just what is meant by "greasy" is a question which is almost impossible to answer, and it is not always clear just what a pressman means by too greasy and not greasy enough.

#### Pressmen Can Control Scumming

Nevertheless, pressmen have learned through experience that they are able to compensate for differences in this property by increasing the acidity of the fountain water when the nonwork areas begin to "grease" or scum. Many pressmen keep notebooks which describe what steps were taken in preparing the press for certain jobs. Often these notes tell what ink was used, or if a mixture of several inks was used to match a particular color, the proportions of each are given. Likewise the quantities of drier, compound, and other additions are noted. These notes are also likely to contain the amount of gum and etch concentrate, together with the pH value of the fountain water mixture for each ink used. A study of a number of these notebooks will show that the same pressman may run solutions ranging from as low as 3.2 to 6.7 over a period of several years.

As far as I know, this subject of the effect of fountain water composition and/or acidity has never been thoroughly investigated. Apparently this property called greasiness is the property which determines how easily the water-wet film of gum can be wetted by ink instead of water. By changing the composition of the fountain water mixture, the ability of the ink to wet the desensitized portions of the

plate is altered. This seems to be a reaction which takes place between the ink and the water rather than between the ink and the water-wet areas of the plate, and it alters the tendency of grease and water to mix or not mix. Technically there should be some explanation either based on change in chemical composition or interfacial tension between ink and fountain water. Although the property of stiffness or softness of an ink seems to give some indication as to the scumming properties of an ink, it alone cannot be used as an indication in all cases. However, even the softening of an ink due to an increase in temperature will make an ink scum more easily. (This is the reason many shops which are not air conditioned put ice in their fountain water when the weather becomes extremely hot.) Thus there must be both physical and chemical characteristics of lithographic inks which cause them to scum. Within limits the physical characteristics can be compensated for by additions to the ink, and to a certain extent the chemical characteristics may be altered by changes in the fountain solution. However, since plates will scum when only the physical properties are changed and the chemical properties held constant, or when the chemical properties of an ink are altered and the physical properties held constant, they seem to be interdependent upon each other.

#### Inkmakers Aware of Scum Problem

I am not going to attempt to explain away this mechanism which causes an ink to scum. What I will say is that inkmakers are generally aware of some substances which, when used in excess, are likely to start scum forming. Likewise they are aware that other materials tend to reduce the possibility of it forming. But they also must be concerned with color, strength, ink transfer, tack, drying, flow, and any special properties which the job may demand. Furthermore, just as much attention must be paid to the properties which will keep the image areas healthy and keep them from going blind.

Thus far in this discussion we have paid little or no attention to the image areas, but have confined the discussion mainly to the nonprinting areas. We have seen how a pressman in attempting to keep these areas open will at times be required to carry excessive amounts of acid and gum in the fountain water. This may have been due to the nature of the job, the ink, or the pull of the ink on the paper. By adding acid he is able to make the job run clean, but in the long run he eventually will build up a film which makes it impossible for him to hold his plate. Thus plates on some jobs will only last a short time, while on others they will last many hundreds of thousands of impressions. Eventually mechanical abrasion will destroy any plate. When presses are not correctly packed, when rollers are set wrong or are too hard, or when dampeners are dirty or not uniformly set, plates wear out prematurely both because of the mechanical wear and the fact that more acidity is required to continually replace the desensitizing film which is worn away.

Because so many factors are involved, plate life is usually unpredictable.



## SALESMEN'S CORNER

### Seven Profitable Hints For Those Rainy Days

It was a wet, cold, miserable day. I had gone into the printing plant with a friend who wanted to inquire prices. The office manager was a friendly fellow, and while drying off, I used that universal opening gambit, the weather, to open a conversation. "This weather," I ventured, "Sure is nasty. Does it keep your salesman from making calls?"

"I wouldn't say that," he answered. "We used to have slow days, slow seasons, too, but not since we started on a plan to make them *sales days*. Now we use them to do some of our best selling."

I asked him the gimmick.

"See these?" he answered, holding aloft about 150 government postal cards. "Well, those are what turn slow days into sales days. I like to contact customers with descriptions of new ideas and notes on our services which will interest them. Most days we haven't time for this little personal touch. So on the days you call slow ones, I write short notes to regular accounts. Sometimes I tell about ideas I know will interest one or another—these are not form messages. I can get out a pretty good number because I'm not rushed and I can take time to make the messages really personal. Oh yes, we generate sales on what used to be slow days."

A slow day can be an opportunity for catching up with the comic adventures of Dick Tracy. Or such a day can be used as this firm used them.

Here are a number of make-the-slow-day-pay ideas:

1. *Study your sales.*—"It is true," one printer said, "that in nearly any plant, one type of work will produce an out-of-proportion share of volume and profits. The plan here is to utilize slow days for *trend studies*—giving a current guide for effective sales promotion on the days when conditions outside our control don't slow things down."

2. *Analyze jobs.*—In these high-cost days, one of the few remaining ways a graphic arts plant is able to reduce overhead is by improving the work individual employees do. Big outfits can afford aptitude tests. Smaller ones can do nearly as well with job analyses—the kind that can be handled on a rainy, slow-sales day.

What's a job analysis? All that is required to make one are a few sheets of

paper, a pencil, and an idle hour or two. The first step is to list the jobs. Then break down every function of each, every step the employee who holds it is required to do, including—if the job calls for it—emptying wastebaskets at the end of the day. When analysis sheets have been made for each person, including yourself, study the possibilities of shifting a job from one man to another to improve efficiency. Study whether each man is in the work he is best fitted to do, or whether

### IN-TRO-DUCING



There are 83 printers in Toledo prosperous enough to have a telephone. Most of these can take care of ordinary printing requirements—if not too large, too urgent and if you aren't too particular about getting the best.

But if you want the finest quality and the best value for your printing dollar—particularly on larger jobs—we venture to suggest to those of you not too familiar with the local situation that the following of our competitors are generally rated as larger and better equipped than the average and are also acknowledged for their consistently high quality work.

#### Blade Printing & Paper Co.

A high-class outfit, whose good typography and careful presswork are acknowledged by others in the trade, the Blade also has a well-established office supply store. Les Crowl is noted for his many civic activities as well as his fine personality.

#### McManus-Troup Co.

In addition to printing, this firm operates an office furniture and equipment business. Joe Bartley, in recent years, has added offset to their good letterpress equipment. He is warmly regarded by competitors and customers alike.

#### Ohio Lithographing Co.

Pioneering in Toledo in the offset field, Ohio Litho is now reaping a deserved reward in high volume work while maintaining quality standards. Brooks Edelin and Henry Boes are widely known and respected locally.

#### Rad-Mar Press

Smart and competent operators have made Rad-Mar one of the best-considered plants in this area with both letterpress and offset equipment. Bob Radke and Maurice Marenberg, aided by Bart Sarnenbacher, have built up a good volume of high-class printing.

#### Roberts Printing Co.

Hard to beat for quality half-tone and color letterpress work, and famed for their ability to hold customers over the years, this is one of Toledo's top printing concerns. Alex Arrdt and Matt Kochman have hosts of friends.

#### Vrooman-Fehn Co.

A conservative, stable and well-thought-of concern, this firm was one of the earliest to "go offset," in addition to its considerable activity in the letterpress field. Harold and Ivy Fehn do a nice job and deserve their continued success.

There are other good shops in Toledo, of course, capable of doing acceptable work, but we mention only these generally acknowledged leaders in volume and quality.

#### The Toledo Printing Co.

Well, we modestly point to a volume and reputation for quality and dependable service which rates us among Toledo's 6 or 7 top printers, and we've been over 30 years in that classification. In case you are not familiar with our services, we'd be glad to prove it to you on your next job. Call Ed or Jim Tippett.

Here's a promotional idea you can steal without making anyone sore, especially your competitors

the load might not be juggled around in order to make every employee something more of a specialist. Personnel counsellors frequently call this assembly line assigning, after the manner in which specific tasks are allotted to production workers.

3. *Bring back old customers.*—A slow day is a fine opportunity to study the records. The inactive firms that haven't been buying lately have usually stopped for a reason. Have they given you up because of some grievance? One company in the Middle West uses a bring-'em-back-buying plan. It starts with mailing of an individually-typed letter that asks frankly whether the customer happened to be displeased about something, and requests him to call for a chat so the trouble may be corrected. If this brings no answer, the next slow day is utilized for a personal telephone message to get him on the books once more.

4. *Improve warehousing.*—Here's what warehousing experts say can be done to streamline operations (and reduce wasted time):

Begin by setting up a location system. Everything has a stated place. Related items are together.

Next, plan for efficient flow. Things come in one end, move in a straight line toward the point of final use, with no criss-crossing or shifting around.

Finally, educate all employees to the plan and how it works.

"We found," said one printer, who recently set up a warehouse streamlining plan, "that the time employees spend *looking* was reduced by about 60 per cent. We added several hours a week to our schedule without extending the closing time by a single second."

5. *Sell over the phone.*—When some factor makes any day a slow one is the time salesmen can take to the telephone lines, calling regular customers and even cold prospects.

6. *Any inquiries you haven't answered?*—Often the questions, complaints and the commendations that people write in aren't answered as quickly as they should be because of the press of work. A quiet day is an excellent opportunity to dictate answers to the letters people write in. There is no better way to show how highly a customer's business is valued than by handling his correspondence quickly.

7. *Catch up on your business reading.*—Business magazines (like this one) are the idea exchanges of every industry. "It's seldom that I don't run across at least one good, usable idea in every issue," the general manager of a large Southern plant told me recently. "It may be in the field of sales, it may be an example of a really courteous letter, it may be an operational idea that reduced costs. And it *may* work for me!"—DAVID MARKSTEIN

### Salesmen Elect New Officers

The Los Angeles Sales Club got a complete new set of officers recently when Keith Cutting resigned as president. Most of the officers were moved up a notch. Sid Jones, George Rice & Sons, is president; Estelle Swan, Thayer Steel Die Co., vice-president; Larry Hardy, Times-Mirror Press, secretary, and Dan Cirlin, Jeffries Banknote Co., treasurer.



## BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

### Rapid Copy Fitter

THE RAPID COPY FITTER, published by Henry D. Gold, 20 Birch Drive, Merrick, N.Y., offers a fast and highly accurate method of computing copy length or finding proper type sizes. (THE INLAND PRINTER BOOK DEPARTMENT, \$7.85). Combining a series of easily read charts and a unique type gauge, the system shows at a glance not only the correct size and face to fit an allotted space, but also many alternate type faces for quick comparison. A total of 355 of the most widely used type faces, both reader and display, are classified alphabetically.

### Zinc Surface Platemaking

HOW TO MAKE AND RUN ZINC SURFACE PLATES, fifth in a series on platemaking, has just been issued by the Lithographic Technical Foundation, 131 E. 39th St., New York 16. Copies are available to Foundation members at \$1.98 and to nonmembers at \$6.40. Included are sections devoted to handling and running a well-made plate on the press, a well-defined section for trouble-shooting with surface plates, and additional information on coating sensitivity. The volume also contains formulas and complete instructions for making the solutions for zinc surface plates.

### Modern Publicity 1953-54

MODERN PUBLICITY 1953-54, 23rd issue of *Art and Industry's International Annual of Advertising Art* has been printed and published in England, and published in the United States by Studio Crowell, 432 Fourth Ave., New York 16, N.Y.; price \$8.50. Editor Frank A. Mercer writes an introductory section entitled "The Changing Face of Advertising." Reproduced in the book are 776 specimens, of which 113 are in color. Thirty-four countries are represented, recording world trends in posters, advertisements, direct mail, showcards and packaging.

### New Manual on Composition

A *Composition Manual*, another entry in the Tools of Industry series issued by Printing Industry of America, Inc., 719 Fifteenth St., N.W., Washington 5, is a comprehensive presentation of modern typographic practices. Price of the illus-

trated book, which has more than 300 pages, is \$35 for the first copy and \$10 for additional copies.

The four major parts of the manual give complete information about topics ranging from composing room organization and basic typesetting operations to cold-type composition and photocomposing machines. An extensive bibliography and an index of subjects and illustrations are also included.

### In Memoriam Charles Nypels

IN MEMORIAM CHARLES NYPELS 1893-1952 is a keepsake book sent to friends of Charles Nypels and to lovers of fine books. Nypels, a master printer, designer, and editor, was well-known throughout Europe as well as in his native Netherlands. He worked with the De Roos Foundation and was an honorary member of the German Association of Book Designers. The memorial volume was planned by the Dutch type designer, S. H. de Roos, and composed in De Roos Roman and Italic by Typefoundry Amsterdam. A number of examples from Nypels' works are reproduced.

### Practical Headline Design

PRACTICAL HANDBOOK ON HEADLINE DESIGN IN PUBLICATION LAYOUT, by Kenneth B. Butler, has been published as the second in a series of manuals for editors and designers by Butler Typo-De-



Edison Dick, Chicago businessman, shows English news sheet published in 1621. Purchased in 1936 for an undisclosed amount, its value today is \$10,000. Reports include news of French seige

sign Research Center, Mendota, Ill. The price is \$3.75. Completely illustrated, the book deals with type selection, headline length and shape, style and spacing, "animation," and the role of the headline in page organization.

### Physics in Lithography

The Lithographic Technical Foundation has published a 140-page illustrated book, *The Science of Physics in Lithography*, as a companion volume to its *Chemistry for Lithographers*. Written by Edward Jaffe, camera department technical foreman in one of the country's leading litho plants, the new volume was designed to give craftsmen and apprentices a basic knowledge of those aspects of physics which apply to the lithographic process. Among the 18 chapter subjects are static electricity, the atmosphere and its pressure, heat transfer, heat and expansion, and heat and work. An appendix contains commonly used conversion tables.

### Automotive Transportation

AUTOMOTIVE TRANSPORTATION IN INDUSTRY, by Samuel J. Lee, has been published in a revised edition by Lloyd R. Wolfe, 111 W. Washington St., Chicago 2, Ill.; price \$7.50 plus postage. This book gives the latest thinking on the subject of automobiles for the use of salesmen. "Next to salesmen's salaries, automotive expense is probably the largest single item of expenditure incurred in sales activities."

### Essayings of P. K. Thomajan

THE ESSAYINGS OF P. K. THOMAJAN, by the author of THE INLAND PRINTER's series of articles on private presses, is a 315-copy edition of a keepsake book published by the Stratford Press, 5066 Overbrook Pl., Cincinnati 27, at \$5 per copy. The book reproduces a selection of Mr. Thomajan's writings for the *Phoenix Flame*, house organ of the Phoenix Metal Cap Co., Chicago, whose editor, H. J. Higdon, supplied an introduction for this collection, describing it as designed to "beguile away the fears, regrets and disillusionments of the disturbing present."

### Photocomposition Techniques

PHOTOCOMPOSING, No. 515 in the series of technical bulletins published by Lithographic Technical Foundation, Inc., 131 E. 39th St., New York 16, is said to be the first comprehensive reference book on the subject. Topics include descriptions and operating procedures for the Rutherford and Lanston M-H machines, as well as a comprehensive discussion of photocomposing troubles and solutions.

### Printing Pressman Authors Novel

A pressman for a Dallas, Texas, printer recently had a novel published. It was *The Wing and the Yoke* by Francis Miller, who is employed at the Todd Company printing plant in Dallas. The book is being published by a new publishing firm, Smiths, Inc., Fort Worth. Printing was done at the Kingsport Press, Inc., Kingsport, Tenn.

# Many Offset Pressroom Delays Can Be Traced to Misregister Problems

Many pressroom delays can be traced to trouble in getting correct register, and it might be helpful to examine some of the less obvious causes of misregister.

Plate thickness should be considered from the time of regraining and it is very important that the plate graining department have a micrometer, to determine the thickness of the plate from one side to the other. Today many plates are very uneven, with the thickness varying from .003- to .006-inch. It is readily seen that if the plate would measure .025-inch on one side and .030-inch or .031-inch on the other side, the image put on this plate will be longer around the cylinder on one side than on the other. The portion of the plate which is very thick will print short, when put on the press.

In single color work this is not so important. In multi-colored printing, however, the use of two plates, each having a thin and thick side, present a problem. If alternate colors are placed on these two plates, the image which appears on the left-hand or thick side of the first color plate will print short. The same image appearing on the thin or right side of the second color plate will print long; therefore it becomes much more difficult to attain good register.

Another phase of this uneven plate thickness is the difficulty encountered when blankets and cylinders have to be underlaid. It is understood that the diameter of the cylinder is to be kept at the proper dimension. If the plate were .003-inch to .005-inch thinner on one side than the other, this would make it impossible to build to the proper cylinder diameter on the full length of the cylinder, and patching under the plate is impractical.

This makes it necessary to patch the blanket cylinder. When patching the blanket cylinder to make up for low spots in the plate, we are not only patching the wrong cylinder, but we are destroying our image as it comes from the blanket. This also causes the blanket to recede or fall down because the pressure between the impression cylinder and the blanket cylinder becomes too great where the patch was added.

## Blanket Must Be Perfectly Square

To further guarantee register, it is absolutely necessary that the blanket be perfectly square before fastening to the blanket bars. The blanket bars should also be parallel to each other when fastened to the blanket. It is necessary that the blanket, when tightened to the cylinder, should have the exact tension from one end to the other. Therefore, it is important not to tighten it to excess, for it is possible to tighten it to the point where it will show weakness or unevenness.

The next important factor is the proper pressure between plate and blanket cylinders; excess pressure between these two cylinders will cause endless misregister.

Another important point in registering multicolor work is that if the blanket is removed for any reason, such as patching or changing underlay, it should be replaced in exactly the same position as it was before. Lifting the blanket is very dangerous where close register is involved. If trouble is encountered on the press, and the blanket is lifted, often misregister occurs, although this may be disputed by many pressmen. When the blanket is first put on the press, the stretch is not entirely taken up. After several revolutions with the pressure applied, the extra stretch can be taken out of the blanket. This shows why excess lifting of the blanket causes misregister.

## Check Press for Guides Clearance

The next procedure for good register is to check the press for clearance in the guides. The thickness of stock to be run determines this clearance. If, for instance, a 50- or 60-pound sheet were to be used, the clearance in the guides could be set for double thickness of this sheet. This clearance will be sufficient to insure perfect register. If, on the other hand, the sheet were very heavy stock, the addition of .003-inch or .004-inch would give the proper clearance. This would give a .003-inch or .004-inch clearance at all times.

Another factor is the flatness of the sheets in the stack. If the sheets tend to

curl or the ends wave, difficulty will be encountered in registering. This may be avoided by flattening the sheets before feeding them into the press, or if the sheets are waved on the ends, the excess moisture causing this wave may be removed by applying heat. This condition, of course, will not occur where plants are entirely air-conditioned. Waving of the ends of the sheets very often happens after one or several colors have been printed. When this happens, the succeeding colors will seem to print long across the press giving the appearance that the paper has shrunk. Actually, the paper has taken on moisture so that the ends become longer than the center of the sheet. As it goes through the press, it is drawn in to appear short. Subsequent misregister can only be avoided by keeping moisture constant.

The common mistake in trying to draw this moisture from the sheets, is by putting heat under or over the entire sheet as it is fed into the press. If the heat is applied only to the sides of the stack, while still in the feeder, a very good result can be obtained. By using the air hose, which is regular equipment on the machine, and by regulating the air so that it will separate the sheets to allow the heat to enter the side of the stack, the efficiency of these heating units may be increased.

It is very good practice to keep the stack well covered between printings, regardless of an air-conditioned pressroom. Very often offset men are misled by air-conditioning. They take for granted, when the pressroom is air-conditioned, that the paper contains the proper amount of moisture to start with. This is very seldom true, for the average paper, when received, has a moisture content of somewhere be-



tween four and six per cent. The average pressroom that is air-conditioned operates with a relative humidity of between 45 and 50 per cent. This is equal to six per cent moisture content. Most paper does not have five or six per cent moisture.

It is very difficult in the pressroom to maintain a relative humidity of 45 per cent. In a pressroom with 25 cylinders, for instance, the air-conditioning equipment is overtaxed from the time the presses start running until the relative humidity can strike a perfect balance. From the time the machines stop running at the end of the day, until they start running the next morning, keeping the relative humidity constant is an easy task; but because of the excess moisture thrown off by the presses when in operation, the air-conditioning machine becomes inadequate for three or four hours as a result of the extra load placed upon it.

### Many Register Troubles From Static

It is common practice in air-conditioned plants to keep the relative humidity down during the summer months to about 45 or 50 per cent, and when a variety of papers is run, much better results are obtained if the relative humidity is kept at a higher per cent, namely 55 to 60. Many of the register troubles are due to the static. If the pressroom humidity is kept between 55 and 60 per cent, static will be entirely eliminated.

The coated papers give more trouble in this direction than the offset papers. It will be noted that if relative humidity is kept at the 55 to 60 per cent level, doctoring of inks on coated papers is unnecessary. It has been proved that inks for coated papers can be mixed exactly the same way as inks for offset papers. Often, they can be taken right from the can as the ink manufacturers make them, and run without any further manipulation. This is accomplished in very dry weather by adding moisture to the immediate area of the press.—Adapted from *F. & L. Litho Letter*.

### Humidity Levels Recommended

Relative humidity and its effect on production in printing is now recognized as an important factor. Humidifiers and dehumidifiers are coming on the market in increasing numbers. They are being used in numerous plants and many other plants are studying the possibility of using them.

But what is the ideal humidity for best results? Controlling humidity is one thing, and keeping it at the proper level is another. The following table of recommended humidity levels may help you:

Purpose	Process	Relative Humidity
Chemicals	Storage	40-55%
Paper	Storage	55 %
Printing	General	60 %
Comfort		50 %

### Waxed Tops Easy to Clean

Waxing paper-cutting tables and table-tops where stock is to be handled is an advantage. Paper handles easier, and dusting and cleaning is done quicker and easier, resulting in less soiled stock. Waxing also helps prevent rusting of metal surfaces in damp weather.—A. K. T.



## THE GRAPHIC ARTS IN WASHINGTON

### GPO Reduces Printing Rates For First Time in 20 Years

For the first time in 20 years, the Government Printing Office has reduced its charges for printing for other government agencies. U. S. Public Printer Raymond Blattenberger advised all departments and agencies in mid-January that prices would be reduced five per cent beginning with February 1.

In a letter to the heads of government departments, Mr. Blattenberger wrote, in part:

"In the past eight months that I have been Public Printer, I have been trying to learn as much as possible about the Government Printing Office, and to carry out the pledges of the administration to reduce governmental costs wherever possible. I came to the Government Printing Office determined to operate it as much like a private printing plant as possible. Shortly after I took office, the Congress approved a business-type budget for the Government Printing Office which is set up in almost the same manner as the budget for any large private printing plant. I believe that this change has resulted in real savings, and the mere shift in emphasis from the regular type Government appropriation to a business type structure is in itself causing everyone concerned at the Government Printing Office to adjust his thinking from the regular Government terms to the thinking of people engaged in a business activity.

"I also instituted a series of internal budgets for the administration and service divisions, with a resulting reduction in overhead expenditures of over \$882,000 a year. While Congress was out of session, one of our night shifts was almost completely discontinued, and by operating on a two-shift basis instead of a three-shift basis, there was a saving of \$23,000 per month. We are continuing to operate with only two shifts in as many areas as possible, even though Congress has reconvened, and are still realizing a saving of approximately \$11,000 per month. A short time ago I initiated action to return to the Treasury five million dollars of our cash working capital, which I felt could be utilized to better advantage elsewhere in the Government. A number of other reductions in expenses have taken place, all aimed at my goal of maintaining a high production with overhead expenditures reduced to a minimum."

Mr. Blattenberger also advised members of the Congressional Joint Committee on Printing, which serves as a board of directors for the Government Printing Office, of his action in reducing the cost of government printing, and he expressed his appreciation for the fine support and encouragement which he has received from the committee members.

### LNA Presents Offset Exhibit To Smithsonian Institution

Lithographers National Association has presented to the Smithsonian Institution in Washington, D.C., a permanent exhibit tracing the history and development of offset lithography from its discovery in 1798 to the high-speed, multi-color technique of today.

First of six panels illustrates "oil and water do not mix" as lithography's basic principle. The second panel shows the one-color albumen process up to the reproduction stage and the third panel, "Reproducing an Etching," shows halftone screen and masks, the original etching, and its lithographic reproduction.

Three panels review the history of the process, display many early American lithographs, and describe the versatile applications of modern lithography while three exhibit cases deal with the six-color masking process. Also on view, with operation diagrams, are three offset press models contributed by Harris-Seybold Co., Miehle Printing Press and Mfg. Co., and American Type Founders.

The LNA committee which planned the exhibit consisted of William N. Winship, LNA president; Wade E. Griswold, executive director; W. Harvey Glover, president, Sweeney Lithograph Co., Inc., Belleville, N.J.; Winslow H. Parker, Parker Metal Decorating Co., Baltimore; James G. Strobbridge, president, Strobbridge Lithographing Co., Cincinnati; and H. C. Latimer, former LNA staff representative.

### Named WPU Council Members

New members serving on the Joint Committee which acts as a board of directors of the Waste Paper Utilization Council are Bernard J. Taymans, Printing Industry of America, Inc.; D. F. Morris, the Mead Corp.; D. W. Bergstrom, Bergstrom Paper Co.; and Paul Joseph White, Great Eastern Packing & Paper Stock Corp.

### Printer-Proofreaders Needed By Government Printing Office

Printer-proofreaders are still urgently needed by the Government Printing Office. Since the United States Civil Service Commission first announced the need in January, 1953, the hourly pay rate has been changed from \$2.67 to \$2.80.

Applicants must have completed a five-year printer's apprenticeship or have had five years of practical experience in the printing trade. In addition, they must have had one year of experience in book or magazine proofreading or two years of experience in reading proof on a daily newspaper. Applicants will be required to take a written test. The passing grade is 70, without regard to veteran preference.



## AIGA Committee Picks Fifty Best Ads of Year

The 50 best advertisements appearing during 1953 have been selected from a field of several thousand entries and are now being prepared for exhibition by the American Institute of Graphic Arts. The advertisements, chosen solely for excellence and originality of design and typography, will be on public display after March 1 in conjunction with the Institute's 12th national exhibition, "Design and Printing for Commerce, 1954."

Another phase of the exhibition is designed to focus attention on specimens of printing craftsmanship that "successfully integrate the best in design, typography, reproduction, and presswork." Entries were limited to any commercially printed matter except books and magazines that are for sale, packages, posters, and store displays.

The exhibition will be shown in the main gallery of the Institute at 13 E. 67th St., New York, March 1-12.

## Ullman Establishes Scholarships At Columbia Graphic Arts Center

The Ullman Co., Inc., printers of Princess plastic products, has made an initial gift of \$7,200 to establish two scholarships for the Graphic Arts Center of Columbia University, the first of which will be awarded in the fall of 1955. The scholarships will cover all tuition expenses for the four-year course. While preference will be given to children of Ullman employees, the awards will be based on competitive examinations and will be open to any high school graduates who can qualify for admission to Columbia.

The awards will be known as the Irwin Strasburger Scholarships in honor of the late president of the Ullman Co. Applications will be accepted through the company, at 319 McKibbin St., Brooklyn, N.Y., or through the Graphic Arts Center, Columbia University, New York 27.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

## PIA Sets Long-Range Schedule Of Conventions and Meetings

Printing Industry of America, Inc., has done some long-range convention date planning. Subject to unforeseen difficulties, the following convention schedule has been set up:

Nov. 15-19, 1954, Hotel Statler, Detroit; Oct. 15-20, 1955, Chalfonte-Haddon Hall, Atlantic City; Oct. 28-Nov. 1, 1956, Hotel Statler, Los Angeles; Oct. 14-18, 1957, Hotel Morrison, Chicago; and Oct. 13-16, 1958, Hotel Statler, in Dallas.

Dates for other 1954 meetings have also been set, including a board session March 30-April 3 at the Greenbrier, White Sulphur Springs, W.Va. The Rotary Business Forms Section will meet March 18 and 19 at the Dayton-Biltmore Hotel, Dayton, Ohio.

## ITCA Sets 1954 Meetings

International Typographic Composition Association will stage its second winter vacation conference March 18-20 at Hotel Marima, Miami, Fla. The Eastern spring conference is timed for April 23 and 24 in Hotel New Yorker, New York City. ITCA's 35th annual convention will be Sept. 23-25, Hotel LaSalle, Chicago.

## Typo-Design Workshop Scheduled in St. Louis

A Typography and Design Workshop, designed to emphasize practical applications of the best design techniques in day-to-day operations, is being planned for March 27 and 28 in St. Louis. The workshop will be sponsored jointly by the International Association of Printing House Craftsmen, Inc., and the Typographers, professional typographers' group.

Workshop sessions, which will be held at Warwick Typographers, will include blackboard demonstrations in layout, the making of roughs, copy-fitting, and mark-up procedure. Additional subjects, such as composing room procedure, photocomposition, and preparation of offset copy, will be covered in discussion periods, and practical demonstrations will be staged in the Warwick plant.

The workshop will be under the direction of two charter members of Typocrafters, Hec Mann, Mt. Morris, Ill., and J. L. Frazier, consulting editor of THE INLAND PRINTER.

## Cite Three Graphic Arts Firms For Excellence of Management

Three companies in the graphic arts field—American Bank Note Co. and Intertype Corp., both of New York, and Harris-Seybold Co., Cleveland — have been certified as "excellently managed" by the American Institute of Management, New York.

According to Jackson Martindell, president of the Institute, only 348 companies in the United States and Canada, out of the 3,000 concerns whose methods were studied by that nonprofit foundation, were found eligible to receive the designation for 1953. It was the fourth consecutive award for American Bank Note Co., and the third for the other two firms.

## Offer Prizes in Offset Contest

First prize of a 1954 Mercury sedan is waiting for the winner of a national "Photo Offset Plate Contest," sponsored by Minnesota Mining & Manufacturing Co., which opened Jan. 15 and will run through April 15. In addition, a second prize of \$500 and ten third prizes of \$100 each will be awarded to entrants who submit the most unusual and apt statements telling why they use 3M photo offset plates. All personnel associated with any type of offset duplicating department in the United States and Canada are eligible, and entry blanks may be obtained from 3M offset plate dealers or direct from 3M Printing Products Division, St. Paul 6, Minn.

## Packaging Show Set for April

American Management Association's 23rd National Packaging Exposition, April 5-8 in Convention Hall, Atlantic City, N.J., is expected to be the largest in the history of the event. Conference sessions running along with the exhibition will cover production and other packaging problems and feature a display of visual materials.



Members of Printing Industries of Philadelphia, Inc., highlighted their annual Christmas party by presenting a gift of more than \$1,000 to the Pennsylvania School for the Deaf. Participating in the presentation are Ralph V. DeKalb, the president of P.I.P.; Raymond Blottenberger, U. S. Public Printer; Donaldson Cresswell, school board vice-president; and George H. Braceland, Christmas party chairman



### Six Regional Offices Opened By American Type Founders

Robert N. Ward, vice-president and general manager of the Mt. Vernon Div., American Type Founders, has announced the opening of six new regional sales and service offices for handling web-fed, letterpress, off-set and gravure press business. A seventh office will be opened later. Personnel in charge of the new centers, and their locations and territories, include the following:



Robert N. Ward

E. G. Stacey, 210 South St., Boston, covering New England; W. Howell Lee, 230 Sanford Blvd., Mt. Vernon, N.Y., handling metropolitan New York and New Jersey; Fred A. Hacker, 13th and Cherry Sts., Philadelphia, covering the eastern coastal states; and Henry C. Webendorfer, 360 Golden Gate Ave., San Francisco, who will represent ATF in the Pacific and Rocky Mountain states.

Two representatives will work from the Chicago office at 519 W. Monroe St. Edward G. Ryan will be responsible for territory including Alabama, Mississippi, Tennessee, Kentucky, Ohio, Indiana, and Michigan; and Andrew P. Monroe, Jr., will cover Illinois, Minnesota, Wisconsin, and North and South Dakota.

### Man of Year in Graphic Arts To Be Honored by Hamilton

An annual award for the "Man of the Year" in the graphic arts industry of Philadelphia has been established by W. C. Hamilton & Sons, paper manufacturers of Miquon, Pa. The award, consisting of a gift and a certificate, will be given to a Philadelphia man "in recognition of the effort, constructive thought, and wise counsel which he has freely given that his industry might advance and prosper."

The recipient of the award will be selected by a committee composed of the presidents of Printing Industries of Philadelphia, Inc., the Poor Richard Club, and the Eastern Industrial Advertisers Assn.



Harold Seitz, president of the Toledo Craftsmen, presented distinguished service plaque to Howard N. King, International Craftsmen president, at the club's December 9 meeting. Mr. King talked on "Impact of Photosetter Composition"

## Matched Business Stationery

### Gets More Attention, Too



Continuity of design in business stationery provides prompt recognition and the desired impression of a well-organized company that knows its business.

Important, too, is having a matching quality in the paper used. Paper that is crisp in appearance with a sparkling cockle finish. Paper that is clean, tough, and makes possible neat erasures.

You'll find these requirements in a wide range of tub-sized, air-dried Gilbert new cotton fibre papers. Ask your Gilbert Merchant.

# Gilbert

Bond Papers



**Gilbert Bond**  
25% new cotton fibre

**Resource Bond**  
50% new cotton fibre

**Radiance Bond**  
75% new cotton fibre

**Lancaster Bond**  
100% new cotton fibre



## Oklahoma A. & M. Schedules Industrial Editors' Course

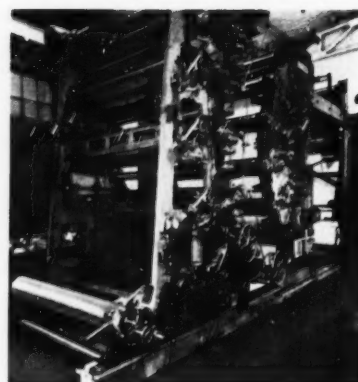
"Meet the Test" will be the theme of the eighth annual short course for industrial publications editors, scheduled for March 22-27 at Oklahoma A. & M. College, and discussions will center on ways of making publications most effective at economical cost.

The course has been arranged in three sections. O. M. Forkert, president of O. M. Forkert & Assoc., Chicago, will head the "Production and Layout" section, working from a collection of the best American and foreign magazines. A second section, "External and Internal Publications," will be conducted by C. E. McIntire, editor

of the *Arm-co-operator*, Armco Steel Corp., and a third on "Sales Magazines" will be led by Garth Bentley, editor and advertising manager of publications for the Seng Co., Chicago.

## ATI Plans Sales Aids Show

Advertising Trades Industries, Inc., 270 Park Ave., New York City, has scheduled for May 10-12 a first-of-its-kind Sales Aids Show which is expected to attract more than 7,000 visitors to see displays of graphic arts supplies, visual aids, sales presentations and other products and services for sparking and closing sales. The show will be staged in the Hotel Biltmore, New York City.



First of its kind, this Kidder six-color, single stock, bow-type unit was delivered recently to Pollock Paper Corp., Columbus, Ohio, for use in printing multi-color bread and food wrappers at speeds to 850 feet per minute in 72-in. widths

# DO HOT-SPOT CARBONIZING IN YOUR OWN PLANT

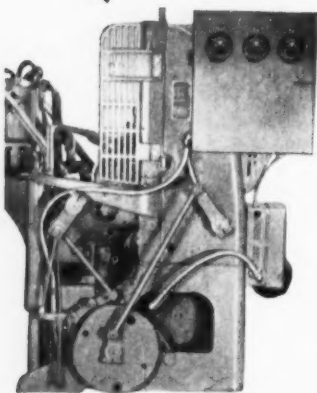
PRODUCE COMPLETE MULTI-COPY BUSINESS FORMS

Quickly... Easily...  
**PROFITABLY!**



**NEW BUILT-IN CONVERSION UNIT  
MAKES YOUR LETTERPRESS A 3-WAY  
PROFIT-PRODUCER!**

- HOT-SPOT CARBONIZING at printing press speeds
- HOT EMBOSsing
- REGULAR PRINTING



*You* can run hundreds of profitable *extra* jobs on what was formerly non-productive press time with the "DÖVEN" HOT-SPOT CARBONIZING CONVERTER. Factory-installed unit "prints on" carbon at regular printing press speeds—either before or after regular letterpress printing handles Hot Embossing specialty work... yet does not interfere with conventional letterpress operation. Features exclusive "Pin-Point" Heat Control that individually controls heat on fountain, ink rollers, and bed—adjusts to exact heat required for every job.

**Pioneers in  
Hot Spot Conversion  
Equipment for Letterpress  
and Rotary Presses**

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MACHINERY & ENGINEERING CO., INC.

Formerly CENTER TOOL CO.

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SACramento 2-3355

**TYPICAL INSTALLATION** on Miehle Vertical Press—Scores of other "Döven" Hot-Spot Conversions on MILLER, LITTLE GIANT, CHANDLER & PRICE, KELLY, MIEHLE, and other Cylinder Presses are rapidly paying for themselves in new business... new profits!

**WRITE TODAY FOR FULL DETAILS AND PRICES FOR CONVERTING YOUR IDLE PRESS.** (Give make, model and size of equipment.)

**USES AMERICAN CARBON PAPER INKS**—Available in a wide range of grades and colors from American Carbon Paper Mfg. Co., Ennis, Texas. For complete information and prices on inks, contact American Carbon or Center Tool.

## William Sleepack Chosen President Of Illinois Graphic Arts Group

Members of the Graphic Arts Assn. of Illinois, Inc., elected new officers for 1954 at their annual meeting in the La Salle Hotel, Chicago, Jan. 18. Heading the association as president during the coming year will be William H. Sleepack, president of the Sleepack-Helman Printing Co., Chicago. Chosen for other official posts were John H. Goessele, Jr., of C. O. Owen & Co., Maywood, first vice-president; Norman B. Jacobson, Huron Press, Chicago, second vice-president; Fred C. Landis, Logan Printing Co., Peoria, third vice-president; and Charles J. Farwell, Jr., C. J. Farwell Co., Chicago, treasurer. Frank J. Bagamery is secretary and general manager of the group.



William H. Sleepack

Featured speaker at the annual meeting was Gen. Charles C. Haffner, Jr., chairman of the board of directors of R. R. Donnelley & Sons Co., whose subject was "Management Responsibility."

## Printing Firm Building \$3½ Million Plant Near Toronto, Ontario

A plant costing more than \$3½ million is being constructed on a 16-acre site near Toronto, Canada, for the Photo Engravers & Electrotypers Ltd. The plant is the result of a 15-year contract to print catalogs for Simpsons-Sears, Ltd., a mail order firm which is a Canadian combination of Simpsons department stores and Sears, Roebuck & Co.

For more than 20 years the printing firm has been producing catalogs for the Robert Simpson Co., which has a substantial interest in the company. Financing of the new building is being done by the sale of first mortgage sinking fund bonds. Three thousand shares of stock in the firm are being sold to executives and department managers at the market price.

## Winning Midwest Books To Be Shown During May

Outstanding examples of bookmaking will be honored in the fifth annual exhibit of Chicago and Middle West bookmaking to be held at the Chicago Public Library during May. Before Feb. 1, publishers and private press operators were invited to submit examples of work done during the past year for consideration by a board of judges selected by the Chicago Book Clinic, sponsor of the exhibit.

Books will be judged on overall design, readability, handling of illustrations, choice and handling of production methods, printing quality, and bindery workmanship. Volumes chosen by the judges as Top Honor Books will be exhibited at a private showing for the Chicago Book Clinic on May 4 and then will be placed on public display at the Chicago Public Library for the rest of the month.

## California Trade Group Compiles Business Control Forms Booklet

Printing Industries Assn., Los Angeles trade group, has produced a 24-page booklet offering advice to printers and lithographers on how to make most efficient use of business control forms. Reproduced in the booklet are more than 75 typical forms that were gathered from small, medium, and large printers, according to Harry Kamph, chairman of the Printing Industries Assn. business controls committee.

Best forms in the "most needed" categories were selected for illustration in the book to meet the needs of the majority of printers in the Los Angeles area. Printers using the booklet can adopt the forms as illustrated, combine ideas from several forms to fit their own needs, or insert in their present forms features not now being used, Mr. Kamph said.

## Westgate Press, Oakland, Calif., Moves to Double Its Production

Westgate Press, Inc., Oakland, Calif., recently moved from the Graphic Arts Building to larger quarters. Production capacity has been doubled with the purchase of additional equipment from the Goodhue Printing Co., which meant a sort of reunion of men and equipment. Alfred B. Kennedy, president of the newly incorporated Westgate Press, was in the typographic department of Goodhue, and two other men who head the company were also from Goodhue. Charles E. Ross is vice-president and director of sales, and James A. Brooks is treasurer and chief pressman.

Westgate Press has specialized in fine printing, and Kennedy served his apprenticeship under such well known names as the Grabhorn Press, John Henry Nash, and Haywood Hunt.

## Packaging Group Elects Officers

F. S. Leinbach, Riegel Paper Corp. secretary, assistant general manager and board member, is now president of the Packaging Institute. Vice-president is R.

Chester Reed, packages and shipping supervisor, The Texas Co. Dr. L. V. Burton was renamed executive director at the Institute's 15th annual forum in New York City, which set a new attendance record of 1,135.

## Service for Book Designers

The Holliston Mills, Inc. has established in its New York City office a consulting service for book designers, production people and publishers. Headed by Mrs. Sybil Hastings, Holliston's representative to book publishers, the service is concerned chiefly with effective cover and binding combinations of materials, color, stamping and printing.

## High-Speed Printing Expert Leaves Curtis After 37 Years

Charles D. MacGregor has retired from active association with Curtis Publishing Co. after 37 years with that firm and 51 years in the graphic arts field. He is now engaged in professional consultation on high-speed publication printing problems.

Mr. MacGregor was one of the originators and developers of the heatset process for multicolor and high-speed rotary printing. Before joining Curtis, he was associated with John C. Winston Co., Philadelphia. His Curtis positions included assistant to the manufacturing superintendent, assistant superintendent, and manager of the magazine press division.

**Count on Econo materials  
and field engineers**

**FOR RUBBER PLATES  
UNIFORMLY ACCURATE**



Turn out plates with an accuracy that simplifies make-ready before the plates ever reach the press. It's routine in plants that standardize on Econo Plastipty matrix materials and Econo plate compounds. You can count on Econo materials and methods, developed to the highest degree of dependability through nearly a quarter century of persistent research and experience. Ask to be put on an Econo field engineer's route list.

**ECONO** *Products, Inc.*  
MATERIALS and METHODS for BETTER PRINTING  
FROM MOLDED RUBBER PLATES

122 Humboldt Street, Rochester 10, New York



## The Farmer Takes a Magazine

On many a farm, the well-thumbed almanac was quite a book of reference. As often as not, it was attached to a string that hung from a nail in the kitchen. Essentially, the almanac served as a calendar but it also bravely ventured a day-by-day forecast of the weather. Sometimes it contained axioms and anecdotes with a sprinkling of "household hints" and "kitchen receipts." A good many children on the farm received their first lessons in reading with the help of the almanac.

The farmer's reading resources today range far beyond a mere almanac. Periodicals of interest to the farmer and his family keep them as well-informed as their city cousins. In rural and urban areas, America's families enjoy the same stories and pictures, thanks to national magazines. These families share in the same goods and services created by American enterprise because they respond alike to printed advertising in their favorite magazines.

For more than a half century, Westvaco fine papers have served printers and advertisers in their varied requirements for fine graphic production. West Virginia Pulp and Paper Company continues to serve American business with fine papers for periodicals, direct mail pieces, sales literature, and other needs in the field of advertising and public relations. Westvaco fine papers are produced to supply printing craftsmen with outstanding results in every kind of presswork.

Creative ideas in design from successful national advertising are featured in Westvaco Inspirations for Printers, Number 195. This free publication offers a lift for your imagination with a sparkling package of star-studded pictorial achievements. Be sure to obtain your copy by writing or phoning to your nearest Westvaco Distributor or to any of the Company addresses listed below on this page.

### Cover Artist

Frederic James was born in Kansas City, Missouri, in 1915. He studied architecture at the University of Michigan and later received a scholarship to the Cranbrook Academy of Art. After a year's travel in Mexico, he taught water color at the Kansas City Art Institute and designed opera sets for the Kansas City Philharmonic. The artist spends his winters in Kansas City and his summers at Martha's Vineyard, and most of the material for his paintings is derived from the midwest and the New England Coast.



**West Virginia Pulp and Paper Company**

230 Park Avenue, New York 17  
35 East Wacker Drive, Chicago 1  
503 Market Street, San Francisco 5



*Spring*, by Frederic James, from the Associated American Artists, New York

**Westvaco Inspirations for Printers: Number 195**

## Craftsmen Set Plans For Offset Workshop

A special workshop session, designed to point up the problems of offset production and their solutions, is being planned jointly by the International Assn. of Printing House Craftsmen and the Chicago Craftsmen.

Scheduled for March 6 at the Process Color Plate Co., Chicago, the workshop is being planned by a committee headed by Thomas P. Mahoney, International vice-president, and Gradie Oakes, past president of the International and president of Process Color Plate.

Registration in the workshop will be limited to 250 persons, who will be divided into sections to permit visiting each of the departments for an hour's instruction in camera, art, plate-making, stripping, and proofing procedures. Demonstrations will include preparation of color separations and production of both half-tone and line positives; making of several types of press plates, from albumin to the new multi-metal plates; and proofing of different plates to compare results.

Instructors in the workshop will be Frank Preucil, research director of Chicago Rotoprint Co.; Melvin Smith, cam-

era superintendent, and Fred Stueckeman, art superintendent, both of Chicago Litho Plate Graining Co.; Alfred Zinner, superintendent, Process Color Plate Co.; and Arthur Shadlen, superintendent of the Regensteiner Corp. A discussion session on techniques demonstrated during the day will close the workshop program.

### Harris-Seybold President Sees Good Year Ahead for Printers

A year-end statement by George S. Dively, president of Harris-Seybold Co., presents an optimistic view of business prospects for 1954. The outcome, Mr. Dively thinks, will depend on how our economy reacts to a return to "at least partial normalcy."

"It appears that the anticipated decline may have been overestimated," Mr. Dively said, "and it is my opinion that we can expect 1954 to be a good year, comparable in business volume to the average of the past two or three years."

"In so far as the graphic arts industry is concerned, advertising is moving steadily upward in an aggressive selling economy. Recent surveys indicated advertising programs for the year may be stepped up 10 per cent or more on the average. More commercial printing and lithography should be a natural result."

## Answers to It's a Quiz

Here are the answers to the quiz on page 66. What is your score?

1. "Alright" is generally regarded as not good usage.
2. Presses.
3. Photosensitive glass.
4. Collier's.
5. a or machinery; b to d are next in order.
6. Square; pyramid is weaker and springy.
7. Run-of-paper color advertising in newspapers.
8. c or 60 per cent.
9. Lithographer ratings.
10. No; they bought the patents from Louis Roberts, a Frenchman.

### French Designer Will Present Workshop Course in Chicago

A six-week workshop course in advertising art, conducted by the French designer, Villemot, was scheduled to begin Feb. 15 at the Illinois Institute of Technology, Chicago. The course is being sponsored by the Chicago Art Directors Club.

Villemot, noted for his poster work, will include in the course extracts from his lectures at the National School of Decorative Arts, Paris. Registration in the workshop, divided into two class sections, will be limited to 80 persons.

### Fourth Litho Competition Opens

Fourth Lithographic Awards Competition and Exhibit entry blanks and announcement brochure, both designed by Lester Beall, were sent in January to lithographers, commercial art firms, leading national advertisers and advertising agencies throughout the country. Sponsored by the Lithographers National Association, the competition is open to all members of the lithographic industry, buyers and producers of litho material, and persons or organizations connected with its design and production. The deadline for entries is March 1. Mr. Beall will also design the competition catalog.

### Tulsa Clubs Give Short Course For Platen Press Operators

As one of a series of educational projects planned for this year, the Tulsa Club of Printing House Craftsmen and the Printing Industry of Tulsa, Inc., joined recently in sponsoring a short course in automatic platen press operation.

The Heidelberg Southern Sales Co., Houston, cooperated in the project by furnishing a demonstrator truck and two instructors, while Western Printing Co. provided a second press for the use of students. A total of 42 beginners and experienced pressmen were enrolled in the course.

## BIR Offers Printing Equipment Depreciation Schedule

The United States Bureau of Internal Revenue has a depreciation schedule for printing and publishing equipment that may be of value to commercial printers and publishers who own their own machinery in the preparation of income tax returns. The general schedule is as follows:

	Years
Printing department .....	20-25
Linotype department .....	17
Composing room .....	12
Assembling department .....	10
Photography department .....	10
Rotogravure department .....	17
Type .....	6
The estimated item lives are given in years of average useful life in the schedule below:	
Addressing & Mailing machines .....	15
Balers, paper .....	17
Binder machines .....	15
Blowers .....	15
Boxes, casting .....	10
Lead and rule .....	10
Slug .....	15
Conveyors .....	20
Cranes .....	20
Cutters .....	20
Cylinders, finishing .....	20
Elevators, hydraulic .....	20
Folders, rotary .....	20
Furnaces, melting .....	13
Galleys (steel and brass) .....	5
Mill Fixtures .....	10
Molders, curved plate .....	15
Molds, Casting, flat .....	15
Plates, aluminum and zinc .....	10
Pots, melting:	
Electric .....	10
Gas fired .....	6
Presses:	
Hand .....	20
Power .....	25
Rolling machines .....	15
Routers .....	10
Ruling machines .....	15
Scales:	
Platform .....	20
Platform portable .....	15
Scorchers:	
Gas fired .....	3
plate, electric .....	10
Shaving machines, plate .....	10
Stacking Machines .....	15
Stands, ingot .....	20
Stitchers .....	10
Tables, steam .....	15
Stones, Lithographing .....	20
Trimmers .....	15
Type faces, metal .....	6
Typesetting machine .....	20





Horace Kilgore, representing his classmates in printing ink course for pressmen at Oakland, Calif., presents apple to instructor Jack Barry

#### First Course in Use of Inks Given for California Pressmen

Graduation exercises were held recently for a group of printing pressmen taking part in a course in "Application of Printing Ink in Graphic Arts," said to be the first of its kind ever attempted in this country.

Sponsored by the Oakland (Calif.) Printing Pressmen and Assistants Union No. 125 under the direction of Fred Brooks, business manager, the course was conducted at Oakland Junior College by Jack Barry, plant manager of the California Ink Co. Outlined in the program were methods and materials used in ink manufacture, applications of various types of inks, and common ink problems.

Diplomas were presented to members of the class by Selmer H. Berg, superintendent of the Oakland schools.

#### Osborne Co. Calendar Plant Sold

Kemper-Thomas Co., Cincinnati, has purchased Osborne Co., Clifton, N.J., subsidiary of American Colortype Co. Under the new ownership Osborne continues in the specialty advertising and calendar field. Manufacturing and administrative operations have been moved from Clifton to Cincinnati.



D. W. "Bill" Stock, former president of Cleveland Club of Printing House Craftsmen, enjoys annual task of obtaining the Printing Week proclamation from both governor's and mayor's offices

Mr. Printer  
...here's  
"job insurance"  
that really  
pays off!  
**3 Great Ink  
Conditioners\***



*Makes Good Ink Better*



Makes your colors sparkle, halftones come thru with sharper, cleaner detail. Increases ink affinity to paper. Prevents crystallization and picking.

**33**

**INK CONDITIONER**  
for Letterpress



Improves presswork, saves time in wash-up. Reduces spray volume, makes ink flow more uniform. Prevents greasing. The same fine qualities of "33."

**0-33**

**INK CONDITIONER**  
for Litho



Makes your regular inks scratch-and-abrasion-resistant. Assures tough, glossy finish. For both letterpress and offset.

**GLAZCOTE**

**SCRATCH RESISTANT**  
For Letterpress  
and Litho

**TRIAL OFFER** Test an 8 lb. trial order in your own shop on our unconditional money back guarantee.

**Central COMPOUNDING COMPANY**  
1719 NORTH DAMEN AVENUE, CHICAGO 47, ILLINOIS

EXPORT DIV: Guiterman Co., Inc., New York 4, N. Y.  
IN CANADA: Canadian Fine Color Co., Ltd., Toronto



### Tip Of The Month from Kimberly-Clark

Short press runs can actually increase the risks of costly paper storage spoilage. For example, if you buy cases or skids for short runs, you may be exposing the opened unused paper to spoilage from humidity changes, dirt, and excess handling.

You can now solve this short run spoilage problem by ordering your paper, both coated and uncoated, in cartons. Just use a ream or fraction of a ream, close the carton, and your paper is again protected down to the last few sheets.

And now when you place large enough orders of some papers, you can order unitized loads of cartons on disposable pallets for protection plus handling ease.



Why it pays to buy paper in packages best suited to the job.  
Read "Tip Of The Month" at left.

# Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

## Another way to feed onionskin

We formerly had trouble feeding seafoam and onionskin paper on our Miehle V-50 Vertical, no matter how the air from the blower nozzle was adjusted. Finally we took two pieces of steel tape that were used to bind a box of paper and fastened them to the bar that the rear corner guide is on. We then bent them at right angles at the top of the stock pile, and ran them parallel to the stock pile (about 1 pica above the paper), between the blower nozzle and front corner guide, and turned on more air. This little idea cut down our press stops with seafoam and onionskin papers 75 per cent, and enabled us to double our running speed.

*Donald E. Wakefoose, Pressman  
Bedford Daily Gazette, Bedford, Pa.*

## Coating protects cuts

To fully protect the surfaces of halftone cuts which are being held in storage, coat them with a clear, stripable liquid, such as made by DuPont. Since this liquid will dry immediately, it can be brushed on just before the cuts are stored. It will form a tough coating that can easily be peeled off in one sheet at any time. This coating will protect against grit, oxidation, chemicals and rough handling, and save a tremendous amount of money ordinarily spent for repair work on re-print jobs.

*E. W. Benson,  
Benson Printing Co., Nashville, Tennessee*

## How talcum powder speeds production

1. Shake a small amount of talcum powder on a piece of cloth and rub over a misprint on the tympan to quickly neutralize the danger of offset. 2. A light dusting of talcum on the bed of your paper cutter will help the lifts of paper to skid more easily in the back gauge. 3. Try talcum on the ink plate when ink is too thin to help rectify that trouble.

*Robert W. Smith, Manager  
Pyramid Press, Salt Lake City, Utah*

## Strip protects rollers from perforation

To prevent perforating rules over type high from slicing rollers when run at right angles, use adhesive tape. Wrap a very narrow strip around the cleaned, dried rollers just where the slice would occur. The perforating rule will then just indent, without cutting into the area which rides over it. This technique applies to every type of letter press.

*Martin J. Sandberg  
Reed's Printing Co., Philadelphia, Penna.*

## Do you have an item of interest? Let's swap ideas!

All ideas contributed become the property of Kimberly-Clark for use in any printed form. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond. In case of duplicate ideas, only the first received is eligible for the award.

This offer supersedes any offer published in previous advertisements, and continues for two months only. Address "Let's Swap Ideas", Dept. I-24, Kimberly-Clark, Neenah, Wisconsin.

## 2 More Ways To Save With Cartons

In addition to saving broken package paper spoilage (see "Tip Of The Month" at left), cartons can save your profits in these other ways, too:

1. Use the empty cartons over again to deliver finished printing. The Kimberly-Clark cartons, for example, offer better protection than old style cartons! It took months of experimental shipments with various carton designs to develop the carton which would resist the extraordinary strain caused by shifting and sliding of glossy coated. The Kimberly-Clark carton, which keeps mill-packed papers so clean and unmarred by binding or handling, can also deliver your finished printing jobs in better condition.

2. Make paper handling easier. The Kimberly-Clark Carton Pack weighs about 150 pounds. It's easy for one man to move it on a hand truck or dolly. No need to pull highly paid printers off their jobs to help with paper handling.

Give your distributor a trial order and prove to yourself the advantages of buying Kimberly-Clark paper by the carton and by the unitized load of cartons.



Products of  
**Kimberly-Clark**





This streamlined plant, especially designed for rotary press production, is the new home of the Goss Printing Press Co. Occupying an eight-acre site in Chicago, the building cost more than \$5 million

## New Goss Plant, Office Completed in Chicago

Stockholders of the Goss Printing Press Co., assembling for their annual meeting Dec. 22 on the 68th anniversary of the company's founding, convened for the first time in a new plant and office building recently completed at 5601 W. 31st St., Chicago 50.

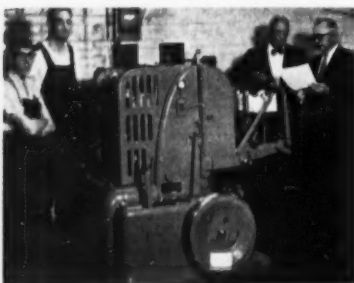
The new plant, said to be the only one in the world designed specifically for the manufacture of rotary printing presses, contains 368,000 square feet of working and storage area and represents an investment of more than \$5 million.

First manufacturing departments were moved to the new plant in June, 1951, when the initial section of the building was completed, but major operations were carried on in the old Goss plant until last autumn, when the manufacturing section of the building was finished. The new offices were finished in November.

## Mergenthaler Outlook Good, President Reed Reports

Stockholders of the Mergenthaler Linotype Co., at their annual meeting Jan. 13, were invited to attend demonstrations of the first of the company's new line of phototypesetting machines. The demonstrations are set for the week of April 19.

During business sessions of the stockholders' meeting, President Martin M. Reed reported that tentative first quarter results of company operations compared favorably with those of the first quarter last year, and that over-all results, including net profits, for the 1954 fiscal year ending Sept. 30 should be similar to those of the 1953 fiscal year. The board of directors reelected Mr. Reed president.



Miehle Printing Press & Mfg. Co. set record recently with installation of the 19,000th V-50 vertical. Purchaser was Rocky Mountain Bank Note Co., Salt Lake City, and installation was checked by J. Jensen, plant superintendent; George Mitchell, pressman; Malcolm Dennison, who is Rocky Mountain's vice-president; and manager of Miehle's Los Angeles office, C. R. Endicott

## Minneapolis Firm Expands Color Card Facilities

The third floor of the Colwell Press building, Minneapolis, was recently taken over by Colwell's Color Card Division, according to an announcement by Felton Colwell, president. The move represents a further expansion of Colwell's activities in "paint swatch" booklet production.

Speedier customer service is anticipated under the new set-up, which brings all of the division's die-cutting, chipping and binding operations to the third floor of the Colwell building. The color coating department remains centralized on the second floor.

## Maintenance Show in Los Angeles

The first plant maintenance show to be held in the West is scheduled for July 13-15, 1954, in the Pan Pacific Auditorium in Los Angeles. A conference on plant maintenance will be held at the same time. Management of the show and conference will be in the hands of Clapp & Poliak, Inc., an exposition management firm, and a board of western industrialists as sponsors.

## Name Engraving Firm Head

Charles W. Beck, Jr., has been elected chairman of the board of the Beck Engraving Co., Philadelphia, to fill the vacancy created by the death of C. Weston Beck on Aug. 31. George D. Beck, president of the firm, will also fill the treasurer's post vacated by the new chairman. Other new members of the board are Clyde Shockley, assistant treasurer, and Ben Collins, art director.

## Consent Decree Ends Suit On Fluorescent Materials

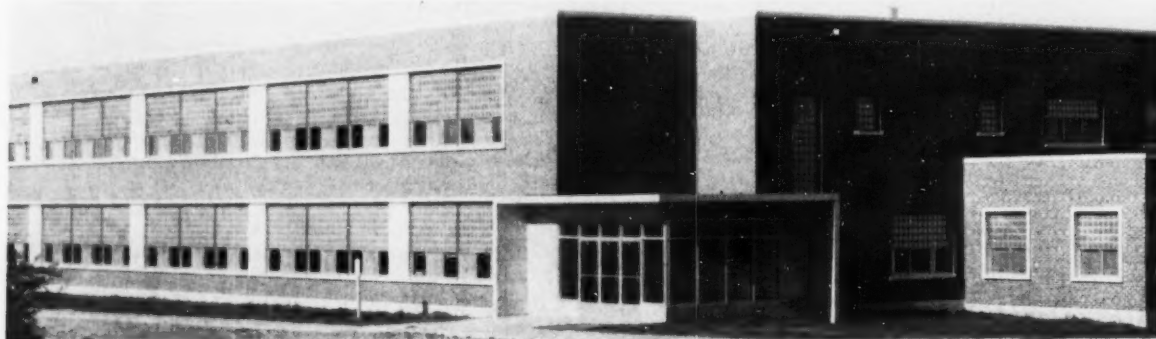
A consent decree filed by the U.S. District Court, San Francisco, has ended a four-year antitrust suit and clarified patent rights applying to daylight fluorescent papers, paints, inks, and dyes.

The trial brief prepared by the Antitrust Division of the U. S. Attorney General's office maintained that some original patents in the field had been extended to establish a patent licensing system that had the effect of establishing a monopoly on the manufacture and sale of practically all daylight fluorescent materials.

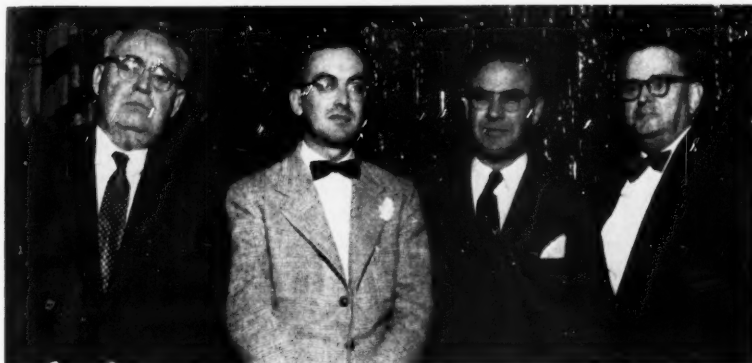
Under terms of the decree, patent holders are prohibited from maintaining any sort of restrictive licensing program.

## Strathmore Reports Good Year

F. Nelson Bridgham, president of Strathmore Paper Co., reported to the recent annual meeting of stockholders that the company had enjoyed a good year in 1953, with both sales and profits somewhat ahead of 1952 figures. Demand for Strathmore products has exceeded production capacity, Mr. Bridgham said, despite a six-day operating schedule throughout the year and the increase in capacity acquired through the recent purchase by Strathmore of the Keith Paper Co.



Modern printing equipment of every description has been installed in the new building of the School of Printing and Rural Journalism at South Dakota State College in Brookings. Complete courses in all phases of printing are being offered to students. New laboratory contains about 14,000 square feet



New officers of the Printing Industry Assn. of East-Central New York, chosen at the group's annual meeting in Albany recently include (l. to r.) Charles I. Hopkins, Albany, president; Ralph Hobbins, Schenectady, vice-president; A. J. Fowers, Albany, treasurer; and O. F. Newkirk, executive secretary

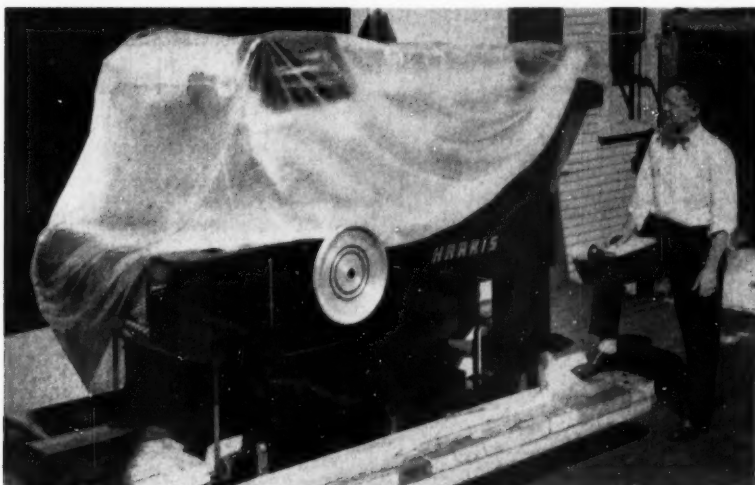
### Heidelberg Eastern Conducts Twenty Presswork Schools

Heidelberg Eastern, Inc., this month marked the completion of more than 20 of its Original Heidelberg pressmen's schools in cities throughout the eastern section of the country. The schools, conducted without charge by the company, have functioned continually on a city-by-city rotation basis. Invitations to pressmen are extended through individual printing firms in each locality.

The classes offered complete training in the use, maintenance, and repair of Heidelberg platen presses.

### Box Maker Predicts Good Year

A leading folding box manufacturer has predicted that 1954 levels in his industry should match last year's business. Leonard Dalsemer, executive vice-president of the Lord Baltimore Press, stated that the trend toward wider use of color and higher quality of color reproduction will continue. "During 1954," Mr. Dalsemer said, "consumers will be presented with a greater variety of products than ever before, more attractively packaged than ever before. It will be a good year for the folding box industry."



Plastic covers have been put into use by the Harris-Seybold Co., Cleveland 5, Ohio, to protect machinery during shipment. Heavy grease, formerly used to protect bare metal from rust, was messy and difficult to remove. Vanant plastic is combined with Angier vapor-inhibiting paper

### New Officers Head Detroit Club

A new slate of officers leading the Detroit Club of Printing House Craftsmen met recently to settle organizational problems and outline programs for the coming year. Heading the Detroit club is Marvin R. Lohr, president. He is being assisted by Ted Annen, Shelby Photoengravers, first vice-president; Harold Ingham, Congress Electrotypes Co., second vice-president; and Kenneth Bancroft and Clarence Bancroft, both of Detroit Die Cutting Co., as secretary and treasurer.

Two newly-established offices, sergeant-at-arms and publicity chairman, are being filled by Joseph W. Buchare, Michigan Electrotypes Co., and D. Dale Hughes, editor of *Printing Monthly*.

### New Building for Oregon Printer

Expanded manufacturing facilities are provided in the newly-erected building recently occupied by Gillespie Decals, Inc., at 734 S. E. Ankeny St., Portland, Ore. The firm, which does printing and manufactures decals by the silk screen process, recently installed two new 31 x 25 Wade screen presses. The new offices feature art studios and a large exhibit room.

## Stickin' Around with KLEEN-STIK.

### Talk About VERSATILITY—

KLEEN-STIK's really got it! The super-stickin' qualities of this miracle moistureless adhesive not only make it perfect for a jillion regular point-of-purchase uses—but also create some absolutely amazin' new applications! Like these:



### The Proof of the Pudding . . .

is in the packaging—just ask E. B. WOLFERMAN of FRED WOLFERMAN, INC., Kansas City, Mo. Their "Old English" Plum Puddings used to go thru a complicated maneuver of cloth bags, bowls, foil or cellophane wrapping, and tying. But Mr. W. got together with RALPH KRIGEL and PAUL GORE of PACKAGING PRODUCTS, and worked out the combination wrap and label above, richly done in red on gold foil KLEEN-STIK. Now, the puddings are sold right in their baking bowls, simply by stripping off the protective backing of the label and pressing the die-cut flanges down over the edge. Neat . . . fast . . . and so attractive!



### Luggage Made of Glass?

Sounds impossible, you say! The truth is, it's fiberglass luggage, manufactured by H. KOCH & SONS, San Francisco. JOE WEINER, S.F. ad agency head, wanted labels that would tell the buyin' public about the wonderful scuffproof, waterproof, and other-proof qualities of his client's products—but nothin' would stick on the waxy surface! Except—you guessed it—KLEEN-STIK! So STAN KIRK of PHIL RUDE LITHO CO., produced this series of clever labels—and now bigger sales are "in the bag" for KOCH!



Don't forget to tell your customers that KLEEN-STIK is tops for P.O.P. displays of all kinds. Your regular paper supplier has this money-makin' material in a wide selection of fine printing papers. Ask him for details—or write direct for free sales-building "Idea Kit".

### KLEEN-STIK PRODUCTS, INC.

225 North Michigan Avenue • Chicago 1, Ill.  
Pioneers in Pressure Sensitive to the Trade



Heidelberg Eastern Sales Co. recently brought its fleet of demonstration trucks to total of 22 with the addition of this custom-built vehicle, which made one of its first visits to Walter McCarthy and Walter Hartman, partners in Quick-Set Printers, Lynbrook, N.Y. The demonstrator is James Flanagan



Interior view of the Scan-a-Van, a truck converted into a mobile demonstrator for Fairchild Camera and Instrument Corporation's Scan-a-graver electronic photoengraving machine. The unit is a completely self-contained newspaper photography and engraving department, including two Scan-a-gravers, a Morrison saw trimmer, Vandercook proof press, and small photo darkroom



A successful open house was held at San Francisco branch of American Type Founders recently when over 500 printers called at the office to view the new Chief 24 Offset Press and the L-135 Mann Offset Press. Verne Winzenreid, the San Francisco installer, demonstrates the Chief press to some visitors, including Tom Gibbs (holding paper roll), editor of the *Craftsmen's Bulletin*

### To Publish Manual on POP

A manual for the point-of-purchase display industry is being published by the Presentation Press, New York. Prepared by Victor Strauss, the book is said to have taken five years for preparation. Called *Manual for the Planning, Production and Construction of Cardboard Displays*, the book will sell for \$15. Amply illustrated, the book discusses complete production procedures, and shows how an advertiser can save money by proper planning and use of dummies and instruction sheets.

### Two Atlanta Groups Organize

Printing Industry of Atlanta, Inc., recently organized two special clubs which have set their own schedule of meetings. The Printing Salesmen's Club has adopted by-laws and is holding a luncheon meeting on the first Monday of each month. Also organized was the Production Men's Club, which has scheduled dinner meetings on the first Thursday each month. At their last meeting, production men heard Frank Majors, production superintendent of Foote & Davis, Inc., report on the recent work simplification course at Lake Placid, N.Y.

### Stern Offers Unusual Calendar

Edward Stern and Co., Inc., Philadelphia printing house, has produced an unusual memento calendar in place of its customary annual house organ, "The Depictor." The calendar displays reproductions of eight rare drawings loaned to the company from the Rosenwald Collection of the National Gallery of Art. Reproduced in Stern's Optak process, the drawings represent the work of artists ranging from the 15th to the 20th century.

### Montreal Pay Rates Analyzed

Two statistical reports just issued by the Printing Industry Parity Committee, 1485 Crescent St., Montreal 25, P. Q., trace the evolution of printing industry pay scales in the Montreal area from 1943 to 1953. The reports show 5,398 workers employed in 600 printing plants at wages ranging from \$1.80 to a maximum of \$3.48. Titles of the reports are "Distribution of Employees According to Wage Rates Paid" and "Hourly Wage Rates and Other Working Conditions in the Printing Trades, 1943-1953."

### Germans Plan 1954 Trade Fair

Graphic arts equipment, accessory and materials concerns interested in displaying their wares at the International Printing and Paper Fair (DRUPA) May 15-30, 1954, in Düsseldorf, Germany, may obtain complete information from the German-American Trade Promotion Office, Suite 6921, Empire State Building, 350 Fifth Ave., New York City. The 1951 fair attracted 300,000 persons, including more than 36,000 from outside Germany. This year's fair is expected to be on a much larger scale, covering 480,000 square feet of floor space for showing German and non-German printing and papermaking machinery, auxiliary machinery and accessories, graphic arts products, commercial art and other items.



## CONVENTIONS WHAT - WHERE - WHEN

American Pulp & Paper Assn., Hotel Waldorf-Astoria, New York, Feb. 15-18.

Technical Assn. of the Pulp & Paper Industry, Hotel Commodore, New York, Feb. 15-18.

Northwest Mechanical Conference, Radisson Hotel, Minneapolis, Feb. 27-March 1.

Offset Workshop, sponsored by Chicago and International Assn. of Printing House Craftsmen, Process Color Plate Co., Chicago, March 6.

New England Conference for the Graphic Arts, Hotel Statler, Boston, March 15-16.

Rotary Business Forms Section, PIA, Dayton-Biltmore Hotel, Dayton, Ohio, March 18-19.

Winter Vacation Conference, International Typographic Composition Assn., Hotel Marinn, Miami, March 18-20.

Mid-Atlantic Mechanical Conference, Penn-Harris Hotel, Harrisburg, Pa., March 18-20.

Typo-Design Workshop, sponsored by Typographers and International Assn. of Printing House Craftsmen, Warwick Typographers, St. Louis, March 27-28.

Graphic Arts Trade Assn. Executives, Sinton Hotel, Cincinnati, March 27-28.

Board Sessions, PIA, The Greenbrier, White Sulphur Springs, W. Va., March 30-April 3.

### Chicago Envelope Manufacturer Expands Output 15 Per Cent

An increase in plant capacity of more than 15 per cent is planned by Garden City Envelope Co., Chicago, in an expansion program just begun. A new addition to the company's present building is expected to boost production to 4¼ million envelopes a day.

Most of the new space, totaling 23,000 square feet, will be used for more efficient layout of new equipment purchased during the last year.

### New York School of Printing Begins Plans for Permanent Headquarters

Success of the New York printing industry's 25-year effort to obtain a permanent home for the New York School of Printing was marked at a recent luncheon during which the contract between the Board of Education and Kelly & Gurzon, architects, was signed. Luncheon host was the New York Employing Printers Association, and guests included members of the Board of Education.

Advising in the operation of the school are the Advisory Board of Vocational and Extension Education, state agency of which David M. Freudenthal is chairman, and the Graphic Arts Educational Commission, headed by William F. Friedman, president of the Carey Press Corp. Both groups represent labor, industry and the public.

Plans are now being blueprinted for what will be the world's largest printing school. Including classrooms, laboratories and shops with more than \$2 million worth of mechanical equipment, much of which will be supplied by the printing industry and printing equipment manufacturers, the school will train young men for commercial and newspaper printing service. Commercial printing is New York's second largest manufacturing industry, with 125,000 workers, of whom

75,000 are on the mechanical side. Day and night classes will train high school vocational students and industrial apprentices, and retrain journeymen at higher skills.

### LA Foremen Share Knowledge

More than 275 Los Angeles printing house foremen have taken part in monthly "share your knowledge" meetings conducted by the Printing Industries Assn. The program, emphasizing demonstrations of technical job improvements, was started last March at the request of foremen who had completed advanced foremen's seminars. Given on a group partici-

cipation basis, the technical meetings are designed to exchange information on job improvements made using principles of foremen's management training.

### Exhibit in Paris Next May

In Paris next spring, May 1-12, will be held the Fourth International Paper and Allied Trades Equipment Exhibition. The exhibit will be in the Grand-Palais, on the Champs-Elysees. Besides machines, equipment, accessories and supplies for the graphic industries, there will also be an exhibit of outstanding French printed pieces including periodicals, books and advertising.

ONLY THE NEW C. B. NELSON

# COST-CUTTER SAWS

GIVE YOU ALL THESE WANTED FEATURES!



- **SUPER-SMOOTH OPERATION!**  
Full-sliding, Ball-Bearing Table with exclusive Adjustable Brake
- **PERFECT SQUARE CUT!**  
Exclusive Adjustable Saw Head eliminates taper
- **GREATER CAPACITY!**  
Larger table handles plates up to 24" ½ H.P. motor provides extra power
- **MICRO-ELEVATING TABLE!**  
Precision ball-bearing elevating mechanism for undercutting and mortising . . . dial indicator graduated in points
- **COMPLETE SAFETY!**  
Improved Saw Guards and Waste Chutes shield operator from flying chips
- **BENCH OR CABINET STYLES**  
Strip Cabinet or Self-Contained Waste Truck

**NEW MODEL "C"**

**BIGGER AND BETTER THAN EVER**

for Fast, Accurate, Economical

- SAWING AND TRIMMING
- SQUARING • MITERING
- UNDERCUTTING

FOR FULL DETAILS see your distributor TODAY—or write

### C. B. NELSON COMPANY

508-514 South Kolmar Avenue  
Chicago 24, Illinois

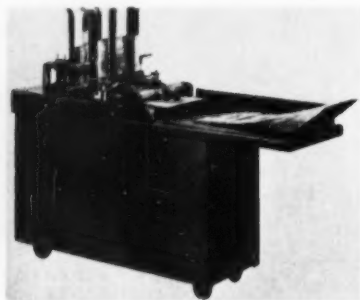
# WHAT'S NEW?

## IN EQUIPMENT AND SUPPLIES

### Automatic Carton Imprinter

A specialty press recently introduced by Peerless Roll Leaf Co., Inc., Union City, N.J., is especially designed for imprinting food cartons where frequent changes of copy are necessary. The machine is said to have proved particularly efficient in printing flavor titles on standard ice cream cartons. The impression, produced with Peerless imprinting foils, is made directly through the wax surface of the carton and into the underlying fiber stock. According to its maker, the machine will make imprints in one or several positions on all sizes of cartons.

Speeds up to 100 impressions per minute are possible, depending on size.

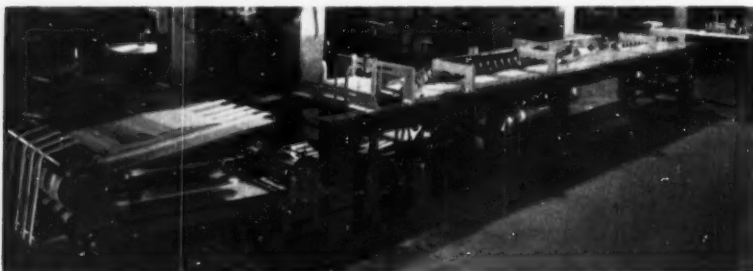


Automatic machine prints ice cream, food cartons

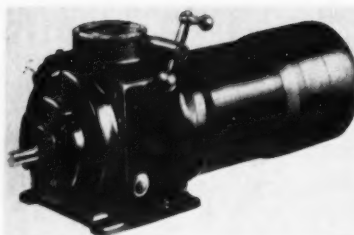
### New Wrapping-Addressing Unit

An improved machine for high-speed wrapping and addressing of magazines has been introduced by the Magnacraft Mfg. Co., 3138 W. Chicago Ave., Chicago 22. The unit is said to be capable of handling all shapes and sizes of periodicals.

Only two operators are required to control the flow of work through the various steps, which include flat-, fold-, or band-wrapping, and addressing on labels or strips that are affixed at the delivery end of the machine. In addition, provisions may be made for printing a trademark or insignia on the wrappers. A four-page brochure containing complete mechanical information has been prepared by the manufacturer.



Magazine mailing machine automatically does flat-, fold-, or band-wrapping and pastes address labels



Small motor has variable speed, automatic brake

### Small, Variable-Speed Motor

For small machine applications, Graham Transmissions, Inc., Menomonee Falls, Wis., has introduced a line of  $\frac{1}{8}$ - and  $\frac{1}{4}$ -horsepower motors complete with variable speed drive and built-in magnetic disk brake. The brake, only 5 inches in diameter, mounts directly on the end of the motor, forming a compact unit consisting of motor, variable speed transmission, and brake, all of which can be mounted with only four bolts. The transmission is also available as a single unit, without motor, and can be had in a variety of reductions, both spur and worm types.

### Radiant Heat Panel for Drying

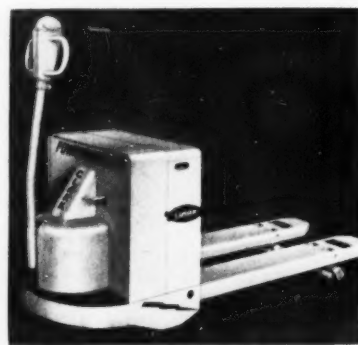
For uniform drying of silk screen and lithographed printing, Corning Glass Works, Corning, N.Y., has introduced the Corning radiant heating panel. Heat generating element of the panel is a sheet of Pyrex glass with an electrically-conductive film fired on its back surface. Because heat is radiated from a flat area source, remarkable uniformity of distribution is said to be possible. Fire hazards are reduced because the large radiating area permits a high power output at relatively low element temperatures.

Suitable for operating at temperatures as high as 660 degrees, the panels are made in two standard sizes, each  $1\frac{1}{4}$  inches thick. The  $13\frac{1}{2}$ -inch-square panel is available in 500-, 1,000- and 1,500-watt ratings, and the  $17\frac{1}{2} \times 25\frac{1}{2}$ -inch panel may be had up to 3,500 watts.

Panels may be used singly or wired in gangs to cover larger areas.

### Shortest Powered Hand Truck

A new line of powered hand trucks, said to feature a shorter over-all length than any other standard truck on the market, has been introduced by Clark Equipment Co., Industrial Truck Div., Battle Creek, Mich. Called "Powrworker 26," the new line includes low-lift pallet and platform trucks in 4,000- and 6,000-pound capacities, as well as telescopic tilting fork trucks with capacities ranging from 1,500 to 3,000 pounds. Safety features include an underslung battery mounting for improved stability; a "dead-man" switch that breaks the power circuit when the steering handle is in a vertical or horizontal position; and an improved braking system.



New hand truck is only 26 in. longer than load

### Low-Cost Resin Paper Coating

A new paper coating, said to be superior in many ways to acetate laminations although costing much less, has been introduced by General Mills Research Laboratories. Known as polyamide resin-epoxy resin coatings, the new compounds have already been tested successfully on a commercial scale. The coatings are said to bond tightly to many surfaces without chipping, flaking, or peeling, and they have been used on coated papers as well as on foil, cellophane, and glassine.

Details on formulations and general use may be obtained from the Chemical Market Development Dept., General Mills Research Laboratories, 2010 E. Hennepin St., Minneapolis 13.

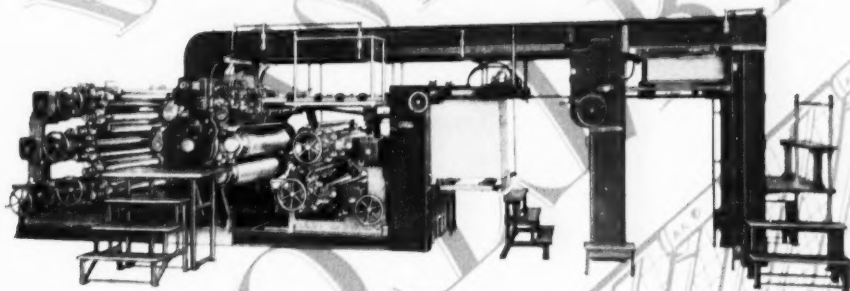
### Direct Mailer in Sheet Form

A reply-form direct mailing device called Zip-a-lope and offered by Hobson Miller Paper Co., 280 Lafayette St., New York 12, consists of single rectangular sheets delivered to printers gummed, scored and perforated, and carrying a printed instruction line for recipients. Sheets in four sizes are then handled as standard press sheets for printing one or more colors on both sides. Folds convert

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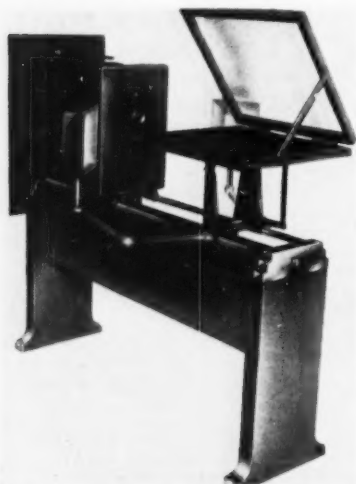
NEW COTTRELL 36" x 48" C.F. 5-COLOR ROTARY LETTERPRESS

C. B. COTTRELL & SONS COMPANY  
Westerly, Rhode Island

Claybourn Division,  
Milwaukee, Wis.  
Sales Offices:  
New York, Chicago, London



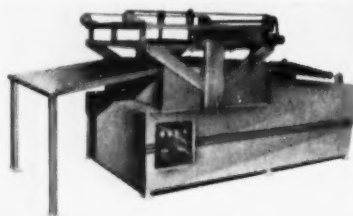
the sheet into a mailer for sealed first class or unsealed third class mailing with printed postal indicia, metered postage, or precancelled or regular stamps. Zip-a-lope is designed for printing all units on one sheet—outgoing envelope, letter, advertising message, reply or order form and return envelope.



Low-cost process camera features precision parts

#### Miller-Trojan Process Camera

The Miller-Trojan Co., Troy, Ohio, is now producing its new Model AC process camera, called "Joe Video." A precision-built unit, the camera is designed for enlargement up to two times and reduction of five times. Features include a Wollensak lens with diaphragm control, and a solenoid-operated shutter. The camera is made in 11x14, 16x20, and 24x24 sizes.



Silk screen press has a 3-way squeegee action

#### Adaptable Silk Screen Press

A silk screen press incorporating a new three-cycle squeegee action is being produced by Inman Mfg. Co., Amsterdam, N. Y. Made in 30x44-inch and 44x64-inch sizes, the new press is equipped with automatic register control that is said to minimize stock spoilage.

Versatility of the press is increased with the adaptable squeegee action, according to the manufacturer. The operator is able to select any of three actions—a one-direction printing stroke for work requiring close register; a flood stroke and return for ink cut-off, for printing fluorescents; and a dual stroke for printing one way, ejecting the sheet, inserting a new sheet, and printing on the return cycle. Production is 500 to 1,000 impressions per hour.

Sole distributor for the Universal silk screen press is Kenn Equipment Co., 16 S. Marshall St., Philadelphia 6.

#### Four-Color Display Card Unit

A machine for printing showcards, porcelain signs, and other display pieces from special rubber plates has been introduced by Mion Mfg. Co., Inc., 406 Marquette Bldg., Detroit. According to the manufacturer, the machine, called the Sign-O-Graphic, will print directly on glass, metal, plastic or cardboard, laying down one to four colors in one revolution of the cylinder. Rated production is up to 60 signs per minute. Details of construction and operation are available from the maker.

#### Improved, Double-Wall Galley

An improved, double-wall galley has been added as a standard item in the line of composing room equipment produced by Foster Mfg. Co., 333 S. Broad St., Philadelphia 7. The new double-wall construction, provides a reinforced galley said to give longer life, ease of handling, and safer use. A free sample galley and catalog of the company's complete line of composing room equipment are available on request.



New photoengraver's downdraft powder cabinet

#### Downdraft Powdering Cabinet

A new downdraft powder cabinet, said to meet all powdering operation requirements for photoengravers, has been announced by the Chemco Photoproducts Co., Inc., Glen Cove, New York. It features a method for eliminating excess powder dust hazards without requiring ducts and filters.

#### New NEMA Standard Motors

A new line of squirrel-cage induction motors, built to recently adopted standards of the National Electrical Manufacturers Assn., has been announced by the Reliance Electric & Engineering Co., 1088 Ivanhoe Rd., Cleveland 10. The first of the new motors will be built for 1-, 1½-, and 2-horsepower applications, in frame sizes 182 and 184. The balance of the line, up to and including 30-horsepower ratings, will be introduced at regular intervals during 1954. Totally enclosed and fan-cooled, the new designs are built to operate under a wider variety of adverse atmospheric conditions and in any mounting position, according to the maker.

#### New Detergent for Litho Rollers

Anchor Chemical Co., 827 Bergen St., Brooklyn, N. Y., has brought out a detergent for cleaning litho press dampener rollers. Trade-named D.R.D., the detergent is described as an easy-to-use, efficient and safe material which eliminates excessive foaming and washes away all ink, gum and dirt.



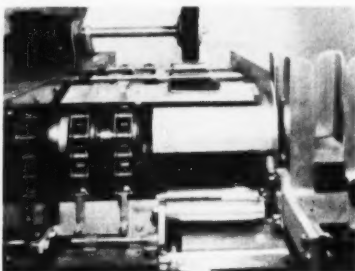
Electric timer preheats or shuts down glue pots

#### Automatic Glue Pot Timer

An electrical timing device originally marketed for home use is now being applied to bindery uses. Made by Tork Clock Co., Inc., Mt. Vernon, N. Y., the device is known as the Model 919 Plug-In time switch. In operation, the glue pot heating element is connected to a standard outlet on the side of the timer, on-off times are set on the 24-hour dial, and the timer operates automatically for preheating before work begins each day. The compact, low-cost unit, rated at 1,650 watts, is available through electrical supply dealers. No special electrical connections are required for operation.

#### One-Man Casing-In Machine

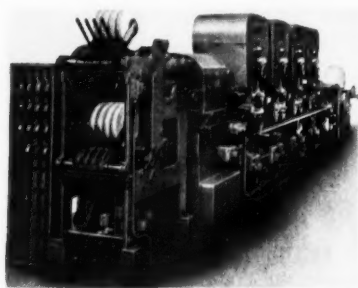
The Sulby automatic casing-in machine, capable of handling small books and flexible covers in quantities up to 1,500 per hour, has been introduced by Hambro Trading Co. of America, 17 E. 54th St., New York 17. Designed for one-man operation, the machine completes all pasting, covering and pressing operations and delivers finished books through a chute. Sizes ranging from 1½x2x3 inches along the spine up to 3¼x4x6 inches along the spine can be handled by the standard machine, which can be modified for special sizes.



Automatic casing-in machine for small books

### Versatile Press for Labels

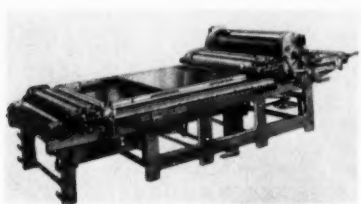
The Champlain Co., Inc., Bloomfield, N. J., has announced production of a roll label press which, in a single operation, prints, die-cuts, perforates, slits, and re-winds rolls of labels and tags. Designed especially for printing end seals, tax stamps, and similar small, high-volume items, the machine is available with rolled flexographic (aniline) or rotogravure printing units. Die-cutting sections are available in three models with speeds up to 350 impressions per minute.



High-speed, four-color press produces roll labels

### Motor-Controlled Dampening

Amsterdam Continental S&S flatbed offset proofing presses now have motor-controlled dampening sections as standard equipment. This convenience is found on few regular presses and on no other proof press, according to Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Ave., New York City. Designed for meeting specialty printing needs, these presses are used for production runs of name-plates and printed electrical circuits, as well as short runs on multicolor posters, displays, and proofing work. They are built in three models, five sizes each, for use on paper, metal, masonite, textiles, wood, glass, and other flat material.



Proof press features motor-controlled dampeners

### Robertson Overhead Cameras

A new series of all-metal, overhead monorail cameras, called the Tri-Color Series II, has been announced by Robertson Photo-mechanix, Inc., 3067 Elston Ave., Chicago 18. The new cameras, incorporating changes resulting from field experience with earlier types, are available as standard models in the 31- and 41-inch film sizes, with larger sizes obtainable on special order.

### Low-Cost Portable Collator

A table-top collator incorporating many features of heavy-duty machines is being produced by Thomas Collators, Inc., 30 Church St., New York 7. Made in both 5-bin and 8-bin capacities, the collator

occupies only 16x27 inches of table space. Sheets to be gathered are stacked into bins from which individual sheets are pushed by rubber-tipped fingers actuated by a control lever. The assembled set of papers is dropped into the operator's hand for joggling and stacking in a gathering tray directly below the unit.

### Kodak 60-Line Contact Screens

New, 60-line Kodak magenta contact screens for photolithographers and screen process printers have been made available by Eastman Kodak Co. According to the company, the screens should be especially helpful in the preparation of halftone positives for printing with Kodak Ekta-

graph film, as well as for making coarse screen negatives for photolithography. The new screens, covering film sizes from 8x10 to 22x23, are available through all Kodak graphic arts dealers.

### Double-Coated Mounting Tape

For preventing work-up of leads, cuts and rules, and for mounting printing plates to bases, Minnesota Mining & Mfg. Co., St. Paul 6, has introduced an improved, double-coated tissue tape, called No. 400. According to the manufacturer, a new protective liner has been utilized to minimize loss of tackiness during storage and liner removal has been made easier. Caliper of the new tape, only 4 1/2 to 5



*Hammond Machinery Builders* INC.

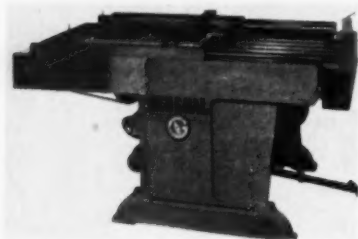
1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

mils, is said to be not enough to throw a locked form out of register. The tape is available in 1/4- to 20-inch widths on 36-yard rolls from paper jobbers and graphic arts suppliers.

#### Haberule Rubber Cement Dispenser

A new rubber cement dispenser has been placed on the market by Haberule Publishing Co., Box 737, Norwalk, Conn. It is said to overcome seven major drawbacks of older-type dispensers.



Decorator press handles sheets to 19x25 inches

#### Rigid-Sheet Silk Screen Press

A new screen process press designed to print on rigid sheet materials is now in production by General Research & Supply Co., 572 S. Division Ave., Grand Rapids 3, Mich. Known as the General Decorator press, the unit will handle rigid sheets ranging from 8x12 to 19x25 inches in size and from .010- to 3/8-inch in thickness. Models with a larger sheet capacity will be available later. Speed range is from 1,000 to 2,000 sheets per hour, either hand-fed from an automatic stock lift or by a conveyor system.

#### Light-Bold Face Typewriter

A new electric typewriter that can produce both regular and bold face copy has been announced by Remington Rand, Inc., 315 Fourth Ave., New York 10. Called the Dual-Rite, the machine achieves the bold copy effect by means of a Nylex ribbon that rises mechanically in front of the customary carbon paper ribbon, giving increased ink deposit and controlled "spread" of the type. Said to be particularly useful in copy preparation for offset work, the machine can be changed from regular to bold simply by moving the ribbon control lever. The feature does not affect ordinary office use of the machine.

#### French Foundry Issues Vendome

A new type face, Vendome, has been cut and cast by Fonderie Olive, 26 A Rue de l'Abbe-Feraud, Marseille, France. It is available in both text and display sizes, and is made in four series, Roman, Italic, Bold and Black.

#### Chemical Litho Image Remover

A new image remover has been announced by the Azoplate Corp., Summit, N.J., manufacturer of Enco chemicals and plates for the litho-offset field. Called Enco Image Remover 3R, the new product is intended for use with the presensitized aluminum plates made by the firm. It is said to eliminate the need for image removing with scotch hones or snake slips. Spots and unwanted portions of an image are easily removed after exposure or after the plate is on the press.

#### Ink Agitator for Large Presses

Savings in ink and in wash-up time are said to be possible with a motor-driven ink agitator just introduced by Ortleb Machinery Co., St. Louis 8. The new design, for press widths of 36 inches or more, uses only four mixing blades to cover the entire fountain, permitting the use of less ink and reducing wash-up time. The blades, which may be adjusted for split-fountain work, are designed to fit close to the fountain roller. This feature, according to the manufacturer, allows perfect feeding of any type of ink.



Fountain agitator for 36-inch and larger presses

#### Dri-Stat Makes Photocopies

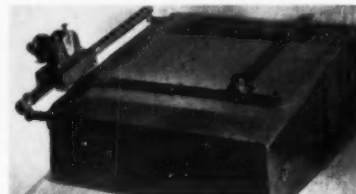
Less than one minute is needed for the production of photocopies, according to the Peerless Photo Products, Inc., Shoreham, Long Island, N.Y., which has just introduced a new line of equipment called Dri-Stat. This line includes materials and devices needed for making copies by the "dry" (or transfer) process. Specially coated papers and a single processing solution are used in a new flat-bed printer which has an electrical timer for making exposures.

#### Swedish Typewriter Uses Points

Demonstrated in Copenhagen recently was a new Swedish typewriter built to typographical measurements. It is known as the Haldo Cicero typewriter, and type width and spacing are on the point system. Each letter and space is half an em. There are six adjustments of space between lines, each one measuring half an em. The tabulator is fitted to match office forms printed in the orthodox manner. The machine is built by the Aktiebolaget Arvidabergs Industrier, Sweden.

#### Precision Layout Attachment

A layout and ruling device, said to give fast, precise work with a minimum of difficulty for the operator, is being made by the W. E. Lewis Co., 3107 N.E. Emerson St., Portland 11, Ore. Called the Litholine, the machine employs horizontal and vertical rules moved by accurately-machined thumbscrew controls. The operator may set the device to obtain any number of lines per inch, and it is also possible to rule accurate double hair-lines. The Litholine layout attachment may be purchased separately for standard light-table mounting or complete with its own light-table.



Litholine precision layout device for offset work

#### Two Operators Do Work of Twenty With Electronic Screen Printer

An electronically-controlled machine has taken over a job done for more than 200 years by hand—printing designs on cloth. Castle Creek Prints, Inc., Washington, N.J., recently installed an eight-color screen printer, made by the Buser Co. of Wiler, Switzerland, that requires only two operators, yet produces 250 to 450 yards per hour—about equal to the output of 20 men using hand methods.

The \$80,000 machine takes about 12 seconds to complete a printing cycle—laying the cloth, moving it to the first screen, applying dye, lifting the screen, and moving the cloth to the next position. It is said to be the first such installation in this country, although similar machines are being used in Europe.

#### Electronic Printer Sets Record Of 2,400 Numerals Per Second

Printers confronted by the type of customer who demands immediate delivery of that hard-to-produce job may look with envy at a new printing device developed for science, even though the device seems unlikely to be of direct value in the graphic arts industry.

The new machine, recently introduced by its maker, Atomic Instrument Co. of Cambridge, Mass., is an electronic tape printer, and its primary feature is speed—reputedly the highest speed ever attained by any printing device. In just one second, the machine is capable of printing 2,400 Arabic numerals on 120 inches of 3/8-inch-wide tape! The tape is made of a special facsimile paper, and printing is done by 12 very fine tungsten wires through which power is applied to produce combinations of dots that form the numerals.

The major application of the device will be in reading out data from electronic computers, which heretofore have been hampered by the low speeds of mechanical printers.

**FORTUNE fortune**  
**ESPOIR espoir**

Fonderie Olive, Marseille, France, has issued this new face, Vendome, for text and display use



## Letterpress and Offset Spark New Business

(Continued from page 37)

specific job, and show the customer exactly how the work is done. He finds this cannot only make many extra sales but also helps customers to understand plant problems. Whenever possible, he also tries to induce a customer to visit the plant, particularly when one of his jobs is in production. On these occasions, the customer is shown each step of the process in producing his job.

"We've found that the average customer has no idea whatever about either printing or lithography," Mr. Burgess said, "and when we have given such customers an insight into how it is done, we have not only found that they are better customers but are far less demanding in their requirements."

Such customers are also shown the firm's DSJ Model Vartypewriter and how it uses 14 different type faces. This is where greatest interest is shown since the machine is similar to the typewriter in their own offices.

A number of ideas the partners have developed in their plant are also of interest. One of these is in stripping four positives together and making one big negative which is filed for use a year afterwards when repeat jobs come in. This handles the problems of old ones getting out of register after heavy use in color work, and, for slightly less than \$5 cost, time loss on the press is saved as well as an approximate \$14 cost in reregistering.

Plate storage has been greatly facilitated with a custom-built storage rack. It consists of six leaves made of heavy wood, each of which is hinged to a 2x4-inch post. These posts are joined together with wood bolts and white cold glue, and each is set an inch forward from the other to permit easier swinging of the leaves. Plates are hung on the leaf on hooks with holes punched in each from a die so that all will be uniform and hang easily and free. A proof is attached to every plate for quick spotting, although each is numbered and this number is on a file card in the office. Each side holds 47 plates with a total of 504 stored safely in a very small space and all easily accessible.

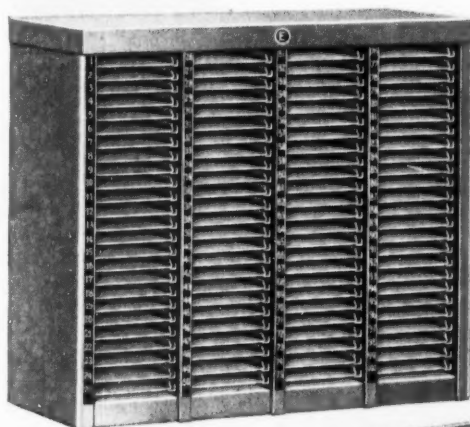
A similar storage file, although on a smaller scale, has been built for those used on the Multilith unit as shown herewith. It is kept behind the unit adjacent to supply storage.

All of which has added up to proving once again that there are ample opportunities for young men to make new business adventures in the graphic arts field, particularly when they are built on a willingness to try everything new and different, and to look for business in places that have been overlooked or have been given up by others as impossible to handle.

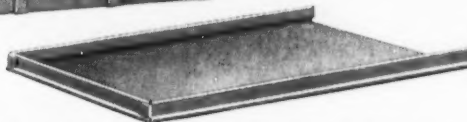
### Name Velva-Glo Distributor

Chicago Cardboard Co., 1240 N. Homan Ave., Chicago 51, has been named exclusive national distributor for Velva-Glo fluorescent cardboards in .028-point and .050-point weights.

## NOW—lower prices on Galley Cabinets and Galleys by *Hamilton*



**Model 1762 Galley Cabinet, 4-tier, 100 capacity — and Single Wall Galley.**

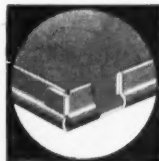


Yes, prices actually are *down* on famous Hamilton Galley Cabinets! They save your floor space—can be stacked two-high even fully loaded—and their rugged, welded steel strength means longer service. Numbered runs and symbol letters provide quick identification. Hamilton Galleys are equally serviceable and efficient. See your dealer or write Hamilton today!

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100—8¾x13	63.00	8½x23½	.90
100—10x16	80.00	8¾x13	.60
100—12x18	87.00	10x16	.81
100—3½x23½	98.75	12x18	.96
100—6¼x23½	84.00	12½EMx23½	.58
100—8½x23½	96.00	6¼x23½ Mailing	.95

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All prices listed are f.o.b. Two Rivers, Wisconsin. Delivered prices slightly higher.



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## NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

### Line Effects From Photos

Conversion of continuous-tone images into line drawings by a new photographic technique is described in a booklet, "Line Effects From Photographs by the Kodak

Tone-Line Process," published by the Sales Service Div., Eastman Kodak Co., Rochester 4, N.Y. The conversions, which result in an effect similar to that of a pen-and-ink drawing, are said to allow production of art work in one-third to one-half the time required for a complete hand drawing.

### Solving Paper Cutting Problems

Causes and cures of everyday cutting room troubles are discussed in a new booklet, "Accurate Paper Cutting," latest title in the Library of Print Shop Helps published by Henry Lindenmeyr & Sons, 480 Canal St., New York 13. Compiled with the help of experts in the field, the

book contains suggestions for the care of cutting knives and machines, as well as the proper method of cutting 32 different kinds of paper, bristol and board.

### Three Web-Fed Press Folders

American Type Founders, Mount Vernon, N.Y., has issued three illustrated folders on ATF-Webendorfer web-fed offset presses. "Heading the Parade" describes two general purpose business form presses as well as presses for printing blank books, checks and other business forms. A second folder covers publication printing equipment, including one-, two-, and four-unit perfecting presses especially designed for magazine and newspaper applications, while the third folder describes color specialty presses for such work as printing playing cards, checks, and table place mats.

### European Type Sample Chart

A selection of both utilitarian and special display faces is presented in a type sample chart recently issued by Klingspor Typefounders, Box 165, Morristown, N. J., American sales outlet for the German foundry. Several of the designs are the work of the late Rudolf Koch.

### Cast-Coated Paper Sampler

Alliance Paper Mills, Ltd., 350 Bay St., Toronto, has prepared a brochure showing four-color reproduction on Alliance Glosskote, said to be the first cast-coated paper produced in Canada. Samples of the new stock are shown in both label weight, coated one side, and cover weight, which is dull-finish coated on the reverse side for letterpress or offset reproduction.

### Screen Process Supplies

Scott's Screen Process Supplies, 696 King St., E., Hamilton, Ont., has issued a new catalog, complete with U. S. price list, showing a complete line of screen process printing equipment. Included are descriptions of the McCormick automatic printer and KwikRax sheet-drying frames.

### Folder on Automatic Plate Saws

A new, four-page brochure illustrates and describes two automatic-feed plate saws produced by H. B. Rouse & Co., 2214 Wayne Ave., Chicago 14. Pictured are a variety of typical cuts possible with the saws, including a cut as small as one pica square. Complete mechanical specifications for both models, capable of handling up to 15 and 24 inches, respectively, of type-high work, are also given.

### Machine-Mounting Problems

An eight-page booklet just published by the Felters Co., Unisorb Dept., 210 South St., Boston 11, uses the question-and-answer technique to describe Unisorb mounting pads and ways in which they are used to eliminate bolted mountings and reduce machine vibration.

### Catalogo de Tipos

CATALOGO DE TIPOS is an official type catalog published by the Servico Grafico of the Instituto Brasileiro de Geografia e

(Turn to page 95)

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Please send me information on

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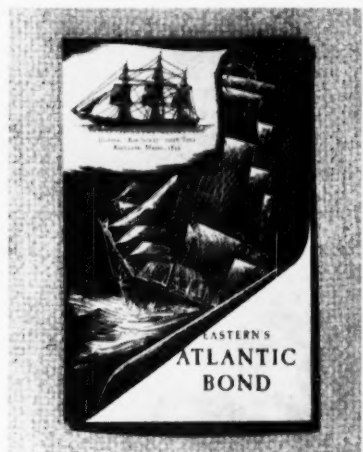
COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

(Continued from page 92)

Estatistica, Rio de Janeiro, Brazil. It contains specimens of Linotype, Monotype and single type composition. All the special articles, explanations and straight matter composition are in Portuguese, but the display type specimens are all in Latin. The lead article is a translation into Portuguese of "Type Romance," an article by Richard N. McArthur, which originally appeared in *THE INLAND PRINTER*, in the issue of September, 1950.



Clipper ships highlight Eastern sample books

#### First of Eastern Sample Series

Schooners, barks, and clipper ships set the theme for the 1954 sample books showing the line of business papers produced by Eastern Corp., Bangor, Me. The first of the monthly series of books, each of which will be illustrated by a noted marine artist, contains samples of Eastern's Atlantic Bond and features the clipper "Red Jacket."

#### Producing Interleaved Forms

"Maybe You're Missing Something," a folder produced by Pierce Specialized Equipment Co., San Mateo, Calif., describes the company's Tipmaster all-electric glue tipper and its use in preparing carbon-interleaved business forms. The folder also describes four sales aids supplied to each Tipmaster purchaser for direct mail campaigns.

#### Ticonderoga Offset Sample Book

International Paper Co., 220 E. 42nd St., New York 17, has issued a sample book showing full-page, four-color offset lithographic, duotone and halftone reproduction on Ticonderoga offset stock. Included are Ticonderoga offset sample pages in basic weights ranging from 50 to 150, as well as a series of 70-pound fancy finishes including cloud, stucco, handmade, ripple, basketweave and linen.

#### Photocopying Equipment Brochure

A six-page brochure describing the Dri-Stat line of transfer-process photocopying equipment and materials was issued recently by Peerless Photo Products, Inc., Shoreham, L.I., N.Y. Several items of Dri-Stat equipment are described.

**THE PERFORATOR**  
with the  
*Winking Eye...*

**Rosback**  
**"Twenty-two Special"**

● You can easily identify the Rosback "Twenty-two Special" because there's no other rotary slot perforator like it. The "Twenty-two Special" is the perforator with the "winking eye"—a small, automatic electric indicator which makes it easy for the most inexperienced beginner to feed "strike" perforating smoothly and accurately.

And you'll discover other profit-making features in the Rosback "Twenty-two Special":

1. Takes a full 25" sheet, either way through.
2. Variable speed control provides

faster production on short sheets.

3. Does either "strike" or continuous perforating.

4. Length of "strike" is set by calibrated dial.

5. Can be equipped to do "snap-out" perforating; also scoring or creasing, as well as regular slot perforating.

6. Low in price . . . costs less than any other rotary perforator that will take full 25" sheets with plenty of room to spare for side register adjustments.

Ask your Rosback dealer for full details—or write us for descriptive bulletin and price.

**F. P. ROSBACK COMPANY • Benton Harbor, Mich.**

LARGEST PERFORATOR FACTORY IN THE WORLD

# HAMMERMILL COVER

**gets more readers inside**



## Wins and holds attention with these 3 outstanding advantages

**1. STRIKING APPEARANCE**—Choose from the rainbow of eleven distinctive colors and clear, bright white—from Antique, Ripple, Brushmark and Morocco finishes—all with the high bulk which gives Hammermill Cover a rich, substantial feel.

**3. RUGGED DURABILITY**—Hammermill Cover is made from strong, virgin spruce fibers. It withstands repeated handling, folds and creases cleanly without cracking.

**2. SUPERIOR PRINTABILITY**—Letterpress or offset, Hammermill Cover's firm, even texture takes and holds ink properly, prints rapidly. Like-sided Ripple and Antique finishes are especially suited for "work and turn" printing.

**SHOW YOUR CUSTOMERS**  
*samples of Hammermill Cover when they want catalogs, broadsides and booklets that get readers inside. You'll find it sells itself.*

# HAMMERMILL COVER

BY THE MAKERS OF HAMMERMILL BOND

unsurpassed for: Catalogs · Booklets  
Menus · Price Lists · Folders · Broadsides · Manuals · Programs

## DO YOU KNOW THAT...

VANDERCOOK & CO., INC., has moved to a new plant at 3601 W. Touhy Ave., Chicago 45. The building houses general offices, research laboratory, demonstration room, and factory.

ARTHUR C. AUSTIN, formerly eastern sales manager for Fox River Paper Corp., is now the company's manager of converting sales.



Arthur C. Austin

HENRY C. KRUEGER, who previously served as planning director, has been named eastern manager, and JOHN S. WALWORTH has been advanced to mid-west manager. The new appointments were announced recently by William Roberts, company president, who also

appointed Fred M. Schreiber as order department manager.



Henry L. Krueger



John S. Walworth

GEORGE T. FINNIN, second vice-president of R. P. Andrews Paper Co., Washington, D. C., has been appointed general manager.

ROBERTS & PORTER, INC., lithographic supply house with offices in 10 cities throughout the country, has been appointed distributor for the complete line of Enco presensitized aluminum and acetate laminated offset plates made by Azoplate Corp.

THOMAS P. MAHONEY, plant manager and technical sales executive of the Regensteiner Corp., Chicago, has been named vice-president of the company.

CENTER TOOL MFG. CO., Chicago, has been renamed the Doven Machinery & Engineering Co., Inc., according to an announcement by Eugene Doven, president. In addition to converting letterpress equipment for hot spot carbonizing, the company will make slitters and rewinders.

FAIRCHILD CAMERA & INSTRUMENT CORP. OF CANADA, LTD., has been organized as a subsidiary of the American firm of the same name, with offices at 120 Wellington St., W., Toronto, to handle sales and service of the Fairchild Scan-a-Graver throughout Canada.



DR. FRANK D. FACKENTHAL, former acting president of Columbia University, New York City, has been elected president of the Columbia University Press. He succeeds Frederick Coykendall, who continues as a trustee of the Press and has been named chairman of its board, a new position.

Offset printing equipment divisions of Addressing Machine & Equipment Co. and Ernest Payne Corp. have been combined in a new enterprise, DARLINGTON-PAYNE CORP., 82 Beckman St., New York City, for rebuilding all types of offset and lettershop equipment.

RALPH FURLONG has been appointed sales representative for the southern district of J. M. Huber Corp. ink division. A native of Montgomery, Ala., Mr. Furlong served an apprenticeship in the International Typographical Union on a Montgomery daily.



Ralph Furlong



Gerard E. Veneman

GERARD E. VENEMAN is the new general sales manager for Nekoosa-Edwards Paper Co., Port Edwards, Wis. Mr. Veneman has been with the Nekoosa sales organization since 1949.

ANCHOR CHEMICAL CO., INC., manufacturers of litho and printing chemical products, has more than tripled its plant and office capacities by purchasing buildings and land at 827, 829 and 831 Bergen St., Brooklyn, N.Y. Offices now occupy additional floors in one building, and the plant, with added personnel, occupies the rest of the premises.

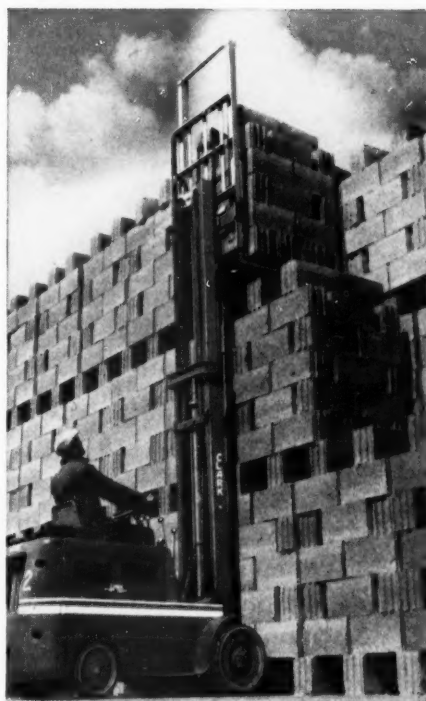
NATHAN PRESS is now executive vice-president in charge of sales for Arthur J. Gavrin Press and Gavrin Tabulating Forms, Inc., New Rochelle, N.Y., and GEORGE NELSON has been appointed field representative.

JESSE S. ROBERTS, Retail Credit Co., Atlanta, Ga., and JOHN D. YECK, Yeck & Yeck, Dayton, Ohio, are cochairmen of a committee set up by the Direct Mail Advertising Association to draw up an industry-wide code of ethics for presentation to the membership at the association's annual conference next October.

EDGAR N. EISENHOWER, a brother of President Eisenhower, is now a member of the board of directors of St. Regis Paper Co.

REGENCY THERMOGRAPHERS has more than doubled its office and plant space by moving to an all-on-one-floor location at 28 West 23rd St., New York City.

LEOPOLD BOEKER & CO., 82-year-old New York City job and color printing house, has doubled its space by moving to 480 Canal St. Leopold T. Boeker, president, is third in the line of Boekers, all



## NO CAPITAL INVESTMENT for your material handling costs when you use **CLARK'S PAY-AS- YOU-GO LEASE PLAN**

Without tying up a penny of working capital, put Clark material handling equipment to work for you. With Clark's pay-as-you-go plan, any of Clark's many models and types of handling equipment is available for your immediate use. With no down payment and at a low monthly cost, this lease plan enables you to:

- 1 Conserve working capital for other essential needs—such as additional inventory, plant expansion and non-leasable capital equipment.
- 2 Pay-as-you-go rental is totally deductible expense.
- 3 Eliminate trade-in problems and get the benefit of newest equipment.

No outside financing is necessary—you deal directly with your local Clark dealer who will help you determine what equipment best fits your needs. Gas or electric fork trucks, Powrworker hand trucks, tractors and Clark-Ross carriers—all are available on a 3 or 5 year lease.

Let Clark equipment pay for itself as it cuts your handling costs. Call your local Clark dealer for a discussion of the details which will not obligate you in any way.

**CLARK  
EQUIPMENT**

Industrial Truck Division  
**CLARK EQUIPMENT COMPANY**  
Battle Creek 85, Michigan

SEE THE YELLOW PAGES OF YOUR PHONE BOOK  
FOR THE NAME OF YOUR LOCAL CLARK DEALER

★ You'll thank your ★  
★ lucky ★  
★ stars! ★

for your

# Viking 345

**AUTOMATIC CYLINDER PRESS**  
when a large rush job comes up.



The proof of a superior press lies in its performance in an emergency. How soon can it be put to work? How fast will it produce? Will it maintain high quality work? THE VIKING 345 AUTOMATIC CYLINDER PRESS gives superior performance under the most trying conditions. Constructed on sound, time-tested principles, THE VIKING 345 offers you a sturdy, high precision, reliable printing press.

## PLUS THESE EXCLUSIVE FEATURES:

- A. Takes a full 35" x 45" sheet — perfect for a 16 page signature of an 8" x 11" page.
- B. Factory incorporated Elless Stream Feeder feeds any stock from onion skin to 45 point board.
- C. Has speed range from 800 to 3000 I.P.H.
- D. Made of world famous Swedish steel, and uses renowned SKF bearings.
- E. Offers spring-loaded main cylinder gear resulting in less wear, quieter, smoother operation.
- F. Highly advanced automatic oiling system.

**CLIP THIS COUPON AND SEND IT IN TODAY!**

Gentlemen:

Please send me complete literature on the Viking 345 Automatic Cylinder press.

COMPANY \_\_\_\_\_

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

LARGEST DEALER IN U. S. A.

# TURNER

## PRINTING MACHINERY, INC.

2630 PAYNE AVE.  
CLEVELAND 14, O.  
TOWer 1-1810

732 SHERMAN ST.  
CHICAGO 5, ILL.  
HARRison 7-7613

500 W. CONGRESS ST.  
DETROIT 26, MICH.  
WODward 3-8269

with the same given name, who have owned and operated the business. Mrs. Elizabeth Boeker, plant manager and wife of the president, was formerly New York office manager for Western Printing & Lithographing Co.

CASEY JONES, formerly a member of the eastern sales staff of Harris-Seybold Co., has left that firm to organize his own business, Lithographic Equipment Corp., 500 Fifth Ave., New York, specializing in the procurement and sale of used lithographic equipment.



Casey Jones



J. Francis Gorski

J. FRANCIS GORSKI, assistant to the president, Intertype Corp., has been elected secretary, succeeding FRANK HOFFMAN, who continues as vice-president in charge of export sales.

JAMES H. MOORE, JR., formerly general manager, is now president of Moore Publishing Co., New York City, publishers of business magazines. He succeeded James H. Moore, Sr., who is now chairman of the board and continues as chief executive officer.

HERB MCPHEE has been named by Paper Manufacturers Co., Philadelphia, as its New England representative, with headquarters in Milford, Conn., and JOHN W. VEAL will represent the company in the southeastern states from offices in Atlanta, Ga.



Herb McPhee



John W. Veal

MARTIN SCHERER is now in charge of the lithographic division of Polygraphic Co. of America, Inc., at its plant in North Bennington, Vt. He was formerly Jersey City Printing Co. foreman and associated with Herst Litho, Inc., New York City.

LAWRENCE W. SHATTUCK, who has been general superintendent of the Strathmore Paper Co., West Springfield, Mass., was elected vice-president in charge of production at a recent meeting of the company's board.

ART GRAVURE CORP., New York City, has appointed three vice-presidents—Martin J. Waters in charge of plant operations, Clifford R. Noble in charge of the

"it's the 'FOLDINGEST'  
COVER PAPER I'VE  
EVER SEEN"



"Yessir, when properly scored, Buckeye Cover is practically crack-proof and won't fuzz on the folds. That's one reason why we always specify it," says this agency production manager,\* "and there are others. In our shop, Buckeye Cover is the old reliable, and always has been, for strength and durability, for looks and for feel, for dependable printability."

If you want your catalogue, or booklet, or house organ to be read from cover to cover—be sure it *has* a cover. To make assurance doubly sure, be sure to give it a BUCKEYE COVER. Complete sample book on request.

**THE BECKETT  
PAPER COMPANY**  
MAKERS OF GOOD PAPER  
IN HAMILTON, OHIO, SINCE 1848

\*Name on request.





commercial sales division, and C. Philip Barber, newspaper sales division. William A. Pederson is now commercial sales division assistant sales manager.

INTER-CITY PAPER CO., New York City, was recently named a franchise distributor for the complete line of business papers produced by Eastern Corp., Bangor, Me.

HUGH S. FITCH is the new manager of the Oakland, Calif., factory of Interchemical Corp., Printing Ink Div. He succeeds L. F. McGUFF, who is joining Interchemical's International Div. to work with its manufacturing interests in Latin America.

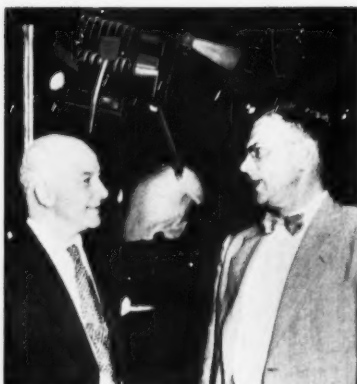
JAMES BECKETT has been elected executive vice-president of Interchemical Corp., New York. CHARLES W. SCOTT has succeeded Mr. Beckett as divisional president of Interchemical's Finishes Div.

THOMAS J. CRAIG was recently appointed technical director of Sun Chemical Corp. and vice-president of Michigan Research Laboratories, Inc., a Sun subsidiary. Mr. Craig will also serve as a member of the Sun management committee.

FRANK J. TRITTIPO has been appointed sales representative for E. P. Lawson Co., with territory in northern Indiana and southern Michigan.

An exhibition of hand-lettering by TOMMY THOMPSON is on display at the Alphabet Gallery, New York City, through March 31.

G. SPENCER ANDERSON has been named Chicago district manager for the Lanston Monotype Machine Co., with offices at 216 W. Jackson Blvd., Chicago.



T. M. Gilbert, Gilbert Paper Co., Menasha, Wis., talks with Actor Barry Hopkins on the sound stage of Wilding Pictures during filming of the new Gilbert sound motion picture, "The Paper Made for You." The 23-minute film, available at no charge for group showings, emphasizes ties between paper-making and benefits to user.

WILLIAM & MARCUS CO., INC., 62-year-old Philadelphia printing, paper ruling and steel engraving house, plans to construct a one-story modern building in Primos, Pa., for occupation the latter part of this year.

ALBERT B. FALL has been appointed sales manager of the William G. Johnston Co., Pittsburgh printers. Mr. Fall, who formerly was in charge of sales management for the firm, joined Johnston five years ago.

JOHN H. FELDKAMP has been appointed assistant to the general manager of the Geo. H. Morrill Co., Div. of Sun Chemical Corp., with headquarters in New York.

HEIDELBERG EASTERN SALES CO., Long Island City, N.Y., has changed its name to Heidelberg Eastern, Inc., in line with adoption of a corporate structure for the business.

GERALD S. MAYHAM is now vice-president in charge of sales of C. E. Shepard Co., Long Island City, N. Y., manufacturer of Cesco looseleaf forms equipment and business forms.

SPILLMAN P. GIBBS has been promoted to Chicago branch manager for Chemco Photoproducts Co. and will be responsible for Chemco's midwestern sales.

GEORGE WIRTH has been appointed southern district sales representative for the Ink Div. of J. M. Huber Corp. With headquarters in St. Louis, Mr. Wirth will cover southern Illinois and sections of Indiana and Missouri.

J. E. LINDE PAPER CO. has taken over two buildings on West 38th and 39th Sts., New York City, will occupy them for office and warehouse purposes.

#### Esquire Changes to Fairfield

Esquire magazine has changed its type dress to Linotype Fairfield Medium in 9-on-10-point and 8-on-9-point sizes. According to Mergenthaler Linotype Co., the face was selected because of its adaptability to fine reproduction on all paper stocks by any process.

## NEW ... Just what you've waited for ...



### Mayville All Steel OFFSET FILING CABINET

*Ideal for the Orderly Filing of:*

- ✓ NEGATIVES
- ✓ ARTWORK
- ✓ PLATES
- ✓ BLUEPRINTS

Made of steel for lifetime use. Spacious drawers, capable of holding 200 pounds each, hold their shape, stay easy sliding. Indexed tabs for easy reference. Tight construction resists dust, keeps contents clean. Extra 11-drawer sections may be added to top at any time. Attractive grey metallic finish.

**COMPLETE CABINET  
\$122.00**

Additional Cabinets without top or base, \$110.00  
F.O.B. Mayville, Wis. Other finishes 10% extra

#### DIMENSIONS:

29" high, including 4" base.  
Drawers 25" wide, 22" long, 1 1/2" deep

## Mayville

**METAL PRODUCTS CO.**  
MAYVILLE, WISCONSIN

ORDER FROM YOUR DEALER — IF HE CANNOT SUPPLY YOU, WRITE DIRECT

# 5 GOOD REASONS YOU'LL PROFIT BY USING EITHER ONE OF THESE

# Siebold

"SLIP-ON"  
DAMPER COVERS



1. Made from special long-wearing Molleton cloth fabricated to our exacting specifications.
2. Stitched by a precision-machine method which assures great firmness and strength—yet positively prevents any indentation on plate.
3. Treated by an exclusive Siebold process which provides a silky finish that reduces lint and shedding.
4. Made to exact damper sizes, Siebold's SLIP-ON Covers can be easily pulled on by hand or with your own machine.
5. And they fit like the paper on the wall—wait till you see how even and tight the dampers are when completed.

MEMBER: Litho-  
graphic Technical  
Foundation—National  
Association of Photo  
Lithographers—National  
Association of  
Printing-Ink Makers—  
National Printing-Ink  
Research Association  
— N. Y. Employing  
Printers Association.

"OVER A  
HALF CENTURY"  
OF SERVICE



Manufacturers of  
ELECTRON-O-PLATE  
machines

*Our dampening roller service is available to you. We have the latest in machinery—including our breaking-in machine, to assure you a true and perfect roller.*

J. H. & G. B. **Siebold** INC.  
MANUFACTURERS OF  
PRINTING, LITHOGRAPHIC  
**INKS**

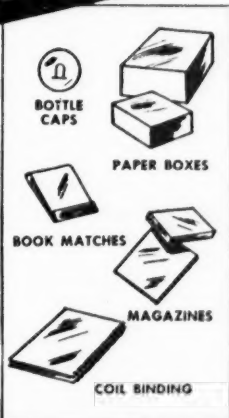
150 VARICK STREET • Dept. A • NEW YORK 13, N.Y.



You're safe with Seneca Stitching Wire... high quality and proven dependability for bookbinding, box stitching and many similar operations. Made with the know-how of nearly half a century. Available in galvanized, tinned, or copper coated finishes... in all popular sizes, round or flat on spools and cores. For assured satisfaction—specify Seneca!

**SENECA**  
WIRE & MFG. COMPANY  
FOSTORIA, OHIO

Representatives in practically All Principal Cities



the  
"PRINTERS EXCLUSIVE"  
line  
**justrite..**  
envelopes



where quality is important... where fast service is essential—you'll discover that JUSTRITE leads the field! Over 85 standard envelope varieties are always in stock for immediate delivery. Two conveniently located factories further assure rapid shipment. Drop shipments under your label made upon request. Contact your nearest Justrite factory today! Write for Free Price List L-1.

**JUSTRITE**

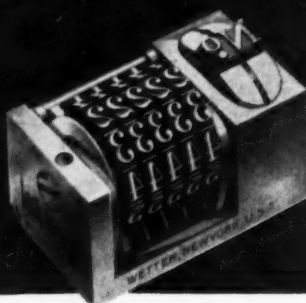
Envelope Co.  
58-60 Gilmer St., Atlanta, Ga.

**NORTHERN STATES ENVELOPE CO.**  
St. Paul, Minn.

**BETTER NUMBERS!  
BETTER PRICES!**

**Wetter**

**gives  
you  
more  
for less**



Compare these prices... compare these features. Compare the design, quality and cost of Wetter Numbering Machines with *any* on the market and you'll see why printers all over the country agree... **NUMBER IT BETTER — and for less money WITH WETTER!**

**NONPAREIL MODEL** — *for general use on large dia. cylinder, automatic and platen type presses.*

Roman or Gothic figures, in either forward or backward motion. Solid "No." slide plunger precedes figures, — only 7 points above type high. One-piece solid steel frame.

5-wheels — 9 picas by 64 pts. **\$24.00**

6-wheels — 10 picas by 64 pts. **\$26.00**

*Removable slide plunger \$1.00 additional*

**LOCK-WHEEL MODEL** — *for small dia. cylinder high-speed presses.*

Designed for accurate numbering at maximum press speeds. Patented lock bar prevents over-throw of wheels through inertia, and from pulling over when in contact with inking rollers. One-piece solid steel frame.

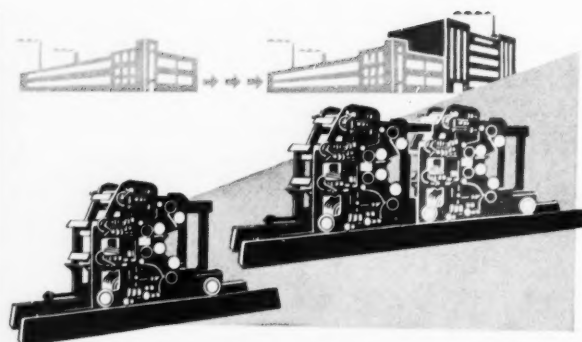
5-wheels — 9 picas by 64 pts. **\$29.00**

6-wheels — 10 picas by 64 pts. **\$31.00**

*Removable slide plunger \$1.00 additional*

All prices F. O. B. Brooklyn, N. Y.  
Both models available in 7 and 8-wheels.

**Wetter NUMBERING MACHINE CO.**  
ATLANTIC AVENUE & LOGAN STREET • BROOKLYN 8, N. Y.  
ONLY UNION MADE NUMBERING MACHINE IN U. S. A.



## NEW PLANT CONSTRUCTION

allows room for expansion. So does Hess & Barker's Multicolor Rotary Letterpress. You can start with 4 colors on one side or 2 colors on each side and add extra colors on either or both sides up to 4 or 5 on each side as your requirements increase. Sizes start at 19" up to whatever size is best for your work. More colors cost less to print on Hess & Barker's Multicolor Rotary Letterpress. That means lower selling price, increased sales and more profits for you. Roll or sheet delivery. Roll 600 feet per minute, sheets 10,000 an hour.

*Write for additional information today*

## HESS & BARKER

*Printing Press and Equipment Manufacturers*

**212-22 SOUTH DARIEN ST., PHILA. 7, PA.**

Telephone: PE nnypacker 5-4070

## LITH-KEM-KOTE

to the **N**<sup>th</sup> degree  
the **NEW**

**LITH-KEM-KOTE N**

A new formula, to give you the best surface coating on the market today. LITH-KEM-KOTE "N" will give smoother, easier coating, reduce humidity problems to a minimum, enable plate storage after coating but before developing, will give long press runs, can be used full strength or diluted and you'll need less per plate. Write for your sample today!

**FREE**

Sample kit and  
technical data.  
Use coupon.

**LITHO CHEMICAL  
& SUPPLY CO.**  
46 Harriet Place, Lynbrook, L. I., N. Y.  
We want to try LITH-KEM-KOTE "N".  
Send sample and all details.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_





## What price font?

Are you're cases half full or half empty? Missing characters make the difference!

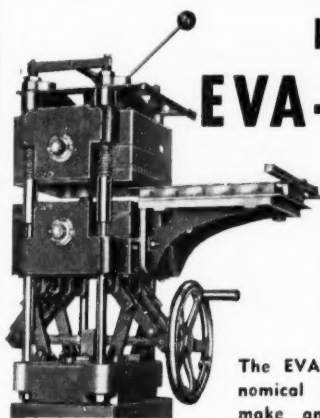
A cheaper price font must necessarily have fewer characters. This reduces the amount of type that can be set from it, as low as 50%. The most effective font is based on the daily use of each character. Our font scheme is based on maximum composing room use. It is 85% useable before sorts are needed.

Remember—you buy by character count—a smaller font is cheaper to buy—but needs sorting after a line or two.

## Baltotype

15 South Frederick Street • Baltimore 2, Maryland  
425 South Dearborn Street • Chicago 5, Illinois

## MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt,  
220 volt, or other  
specifications

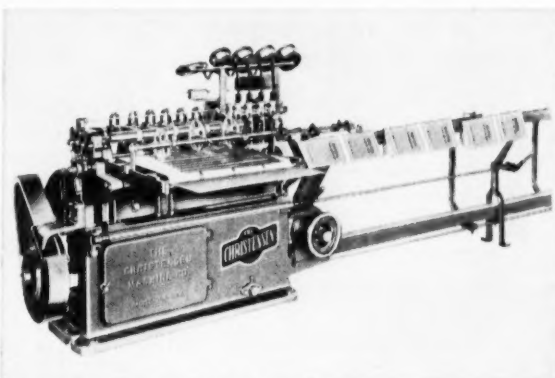
- SPECIFICATIONS**
- Platen 11" x 13".
  - Inside chase 10" x 12".
  - Over 50 tons uniform pressure.
  - Electrically heated—thermostatically controlled.
  - Requires 17" x 28" floor space.
  - Stands 37" high.
  - Mounts on bench 23" high.
  - Shipping weight 600 lbs.

## AMERICAN EVATYPE CORP.

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS

Gathers and stitches. Speeds booklet and catalog production, even in the smallest binderies



*The Christensen Pony Gang Stitcher*

To keep jobs moving through to completion without costly delays, your gathering and stitching must keep pace with your high speed folders.

In the smallest, as well as the largest binderies, the Christensen Pony Gang Stitcher matches the speed of the modern folder; gathers and stitches in a single operation at up to 9,000 signatures an hour — sizes from 2½ x 5" to 12 x 27".

This machine works quietly, accurately and economically — as fast as operators can feed it — and delivers the product neatly stacked.

When booklets of one signature are to be stitched, signatures may be placed on the saddle by one girl; or if two girls are used, the machine may be speeded up and each girl drops a signature on every other carrier, thus getting full production from the machine.

For multiple signature booklets one girl for each signature is placed at each station. Signatures are gathered until book is complete, after which it is stitched automatically.

Ask us to show you how the Christensen Gatherer and Stitcher can expedite work passing through your bindery, at the same time effecting economies you can hardly afford to overlook.

Automatic feeding for this machine is available with the McCain Signature Feeders. To the combination of the Christensen Gather and Stitcher and the McCain Signature Feeders may be added the McCain Three-knife Shear type Trimmer. This three-machine combination makes it possible to feed, gather, saddle-stitch and trim in one automatic continuous operation. Further information will be sent on request.

**Dexter Folder Company**  
General Sales Offices

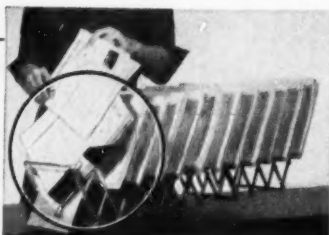
330 West 42nd Street, New York 36, N. Y.

Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis  
Agents in principal foreign countries

## NOW — A JOGGER for Faster COLLATING

• You can make a profit of \$.90 per M on collating! (It costs about \$.35 per M to collate from Evans Gathering Racks, whereas your charge is \$1.25 per M). Even without Jogger one worker gathers 3,500 sheets an hour. Racks are all aluminum, and collapse for setting aside. **GUARANTEED** to produce *quicker and more accurate* results than any other collating aid on the market.

See Your Dealer or Write: EVANS SPECIALTY CO., Inc., 419 N. Munford St., Richmond 20, Virginia



PICTURED: 12-section TU Rack at \$16.50; Jogger \$10.00. 7 other Racks—\$10.00 to \$25.00.

### — with Evans — GATHERING RACKS

JOGGER fits on end of any TU Model Evans Gathering Rack — as shown. Worker drops gathered sheets criss-cross into Jogger; taps handle as hand is lifted away—and sheets jog neatly into sets. Jogger is aluminum. Price \$10.00.

### COMPLETE SERVICE IN RUBBER FOR THE PRINTER BY WILSOLITE

**Bakelite Plastic Materials**

**Goodyear Printers Supplies:**

- ▶ Plate Mounting Materials
  - ▶ Plate Backing (Cured and Uncured)
  - ▶ Unvulcanized Gums
  - ▶ Engraver's Rubber
  - ▶ Adhesive Fabrics
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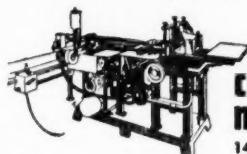
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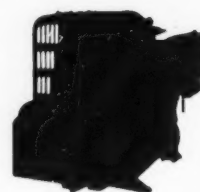
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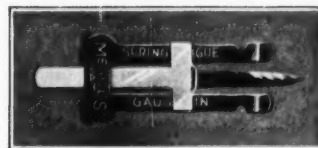
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# THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ The camera eye is quicker than the hand, it seems, but it has taken the Post Office Department a long time to realize it. Postmaster General Summerfield has asked the Bureau of Printing and Engraving in Washington to explore the possibilities of producing postage stamps by gravure or some method other than the 107-year-old hand-engraving process. So, before many months pass, you may be able to buy brightly tinted stamps with pictures in up to four colors. And at a considerable saving of money, the Post Office Department hopes.

In the beginning, at least, the new production method will provide a lift for the printing industry. The Government does not have the equipment for producing stamps by gravure, and it takes 22 billion of them every year just to keep everybody happy. The Eureka Printing Specialty Company of Scranton, Pennsylvania, will have a sample stamp turned out in the near future.

The test stamp will be a two-color job—a portrayal of the Statue of Liberty in red and blue. It'll be matched against a stamp of similar design reproduced by the hand-engraved method. Under the hand-engraving method, a deep engraving is cut into the plate by hand—or by a special machine. Gravure provides a photochemical process of producing an etched design on the plate or copper cylinder only one-twentieth as deep as the hand-engraving. This takes a fraction of the time the manual method requires.

Inking the hand-engraved plate is also a complicated process, limiting the number of colors that can be used. The relatively simple inking of rotogravure cylinders permits stamps in up to four colors with little more difficulty than the one-color hand-engraving method. And the Bureau of Printing and Engraving says that rotogravure stamps will cost less than half as much to turn out.

From the stamp collector's viewpoint, the hand-engraved stamp is a finer piece of workmanship, but a microscope would be needed to prove it. To the man on the street, the gravure stamp will look as sharp as the current stamp, much prettier, and some think easier to counterfeit.

Many foreign nations produce their stamps by the photo-engraving method, and recently a batch of United States savings bonds were turned out by offset lithography, a method that may replace hand-engraving for bonds.

★ When the printer delivered the tickets, they read, "all-night sinning" and the first 500 sold like hot cakes. Then the printer's mistake was discovered and the sponsoring ladies' Bible class of the East Side Baptist Church in King's Mountain, North Carolina, hastened to have 500 more printed reading, "all-night singing." The sponsors reported not a single ticket sold of the second printing.

★ Out on West 97th Street near Columbus Avenue in New York City is a "warehouse" that is jammed with cardboard boxes, old tin cans, bottles, catalogs, and varicolored advertising posters of a bygone era.

Twenty-five years ago I. Warshaw was a rare-book dealer in Albany, but today he is known throughout the industry as the possessor of one of the most complete collections of busi-

ness Americana. The warehouse is really part of the first floor of a four-story house with apartments on the upper floors. The whole affair seems like a conglomerate mess to anyone who ventures inside, but Mr. Warshaw, like most of his breed, knows where everything is. Just ask for a particular item and he will meditate for a moment and produce it from beneath a pile of what appears to be an impossible jumble.

He is particularly proud of his collection of old tin cans, his first love when he branched out from collecting only rare books. He originally came upon them in the corners of neglected attics and warehouses more than thirty years ago, but it wasn't until about 1928 that he began picking them up.

Mr. Warshaw even buys up papers in the files of companies going out of business. From these he extracts invoices and other items he feels are part of American business history. He estimates that he now has 5,000 books and pamphlets, as well as one million early posters, catalogs and original packages, invoices and other items.

It is commonplace now for Mr. Warshaw to be called in for assistance in providing materials on a loan basis for trade shows, sales conferences, window displays, lectures on packaging, TV commercials and ads designed for printed media. He is also in demand for research on the origin and background of brand names and trade marks.

★ A friend of ours, name of George McVicker, built a house in the Indiana Dunes (sand) near Lake Michigan and was about half sore because a friend of his beat him to the "exotic" name, "AmperSand." They're both members of Chicago's Society of Typographic Arts. But another STA-er, Burton Cherry, came to the rescue with a dandy second-best—"Sand Serif."

★ **THINGS WE NEVER KNEW TILL NOW:** The original meaning of the word "pica" had nothing to do with printing. It stemmed from the Latin and signifies a species of birds now known as the magpie.

Although there is no conclusive evidence, there is an interesting theory as to why pica was adopted by the printing trade. When the ordinal, a set of ecclesiastical rules, was first printed in England, the Latin-speaking church dignitaries and monks were impressed by the sharply contrasting black and white appearance of the printed pages. This impression brought to mind the familiar black and white magpie common to England, and led the monks to apply the Latin name of the bird to the religious work. Somewhat later, pica was adopted as a type size, and it seems probable the ecclesiastical pica was printed with a type size unfamiliar to the trade.

The word received no new application until 1896 when the American Typographers Association chose the pica size "m" of MacCellar, Smiths & Jordan as a 12-point standard. Today, very few of us would have occasion to use the word pica in its old religious sense. The word has changed.

★ One of our good friends, apparently feeling sorry for us, has sent us a copy of Dale Carnegie's recent book, "How to Stop Worrying." Now we are worrying when we can get time to read it.



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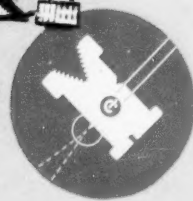
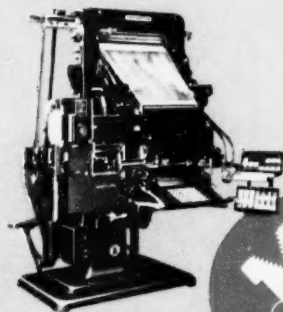
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